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CANBERRA

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# CENTRE FOR CREATIVE & CULTURAL RESEARCH

Annual Report 2019

CENTRE  
FOR  
CREATIVE &  
CULTURAL  
RESEARCH

ANNUAL REPORT 2019

FACULTY OF ARTS & DESIGN



UNIVERSITY OF  
CANBERRA

Centre for Creative & Cultural Research Annual Report 2019

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Professor Tracy Ireland

## DIRECTOR'S REPORT

2019 was a year of enormous success for the CCCR with a number of our research focus areas winning substantial external research funds, leading to exciting opportunities for collaborating with communities and co-designing events, programs and interventions. It was also a year of significant change, with the CCCR's long term Director, **Distinguished Professor Jen Webb**, moving to the new role of Dean of Graduate Research at the University of Canberra, and with the success of the Centre's bid to be confirmed as a strategically funded University Research Centre for the next 3 years. Professor Webb has led the CCCR since its establishment in 2013 and also led the development of this successful bid which confirmed the CCCR's potential for growth and continued success as an innovative multidisciplinary research centre. I was honoured to be selected to take on the role of Director in mid 2019 following a competitive application process. I particularly wish to acknowledge and thank Professor Webb for her outstanding leadership, mentorship and energetic contributions which have led to this next important stage in the CCCR's growth and maturity as a research centre. Happily, Professor Webb remains engaged as a Core member of the CCCR, maintaining her distinctive research leadership and supervision of her large cohort of PhD students. With this renewed commitment of funding from the University of Canberra, our CCCR research teams are excited about the future, and enthusiastically growing their national and international networks and partnerships.

Through its four main research pillars – **Future Heritage**, **International Poetry Studies**, **Arts and Health**, and **Story, People, Place** – the CCCR delivers high impact research at the cutting edge of cross disciplinary approaches to creativity and society. It has also maintained its ERA ranking of world standard in the area of creative writing. CCCR's core and associate members have a strong focus on service to their scholarly and end-user communities, and have continued to produce high quality traditional and non-traditional research outputs, pursue editorial and board

membership and support a growing number of HDR candidates. A fortnightly research seminar was held throughout the year and the CCCR published three issues of the peer-reviewed journal *Axon: Creative Explorations*. Our affiliates, adjuncts and Post Graduate students form an important part of our research community, integrating into many of the CCCR's funded projects and community-focused events.

## 2019 HIGHLIGHTS

In **Future Heritage**, **Ross Gibson** progressed his ARC Discovery Project on utilitarian film, while the Heritage of the Air ARC Linkage project completed its second year, culminating in a major conference held in partnership with Australia International Council on Monuments and Sites (ICOMOS). With over 200 delegates and 88 presentations, the conference was a large event that established new directions for research into the heritage of the modern era.

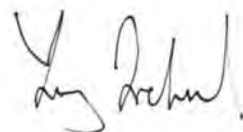
The **Story, People and Place** research team had an impressive year with Dr **Cathy Hope** securing a successful tender worth \$1,103,000 to run a series of site-specific and urban planning experiments activating Haig Park. This project had a 10-month deadline and was delivered to wide community acclaim.

The innovative Story Ground project was completed in 2019 having successfully delivered outreach and published research outcomes on Indigenous student engagement in the area of creative writing.

In **Arts and Health**, the Defence Arts for Resilience Training Support (ARRTS) project once again delivered two, one-month long, intensive workshops over the year and further developed their research connections with the University of Adelaide and institutions in the USA, focusing on arts and trauma research.

The **International Poetry Studies** team continued to explore how artists collaborate and produce work that contributes to cultural understandings through poetry. The annual Poetry on the Move festival again built on its strong reputation, bringing many international and national poets to Canberra. The festival opened with a night of Aboriginal and Torres Strait Islander poetry, and continued over four days of workshops, book launches, seminars and evening readings across Canberra. The festival concluded with a one-day symposium and the announcement of the Vice Chancellor's International Poetry Prize at Canberra Museum & Gallery, which went to Paula Bohince for her poem *Insomniac* at the Ice Shack.

2019 also saw the commencement of the CCCR's new flagship Master of Arts in Creative and Cultural Futures with very pleasing enrolments from Australia and overseas. Students enjoyed masterclasses with CCCR's research leaders and interned in a number of our research projects. Finally, our annual staff exhibition is a highlight every year and was once again curated by Associate Professor **Jordan Williams**. '[Dash]topia' was opened by the newly appointed Dean of the Faculty of Arts and Design Professor, **Jason Bainbridge**, and we were delighted by Jason's support of all CCCR's activities and aspirations in late 2019 and look forward to working with his continued support over the coming years.



Tracy Ireland, **DIRECTOR**



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## **ABOUT THE CCCR**

The Centre for Creative and Cultural Research (CCCR), established in 2013 at the University of Canberra, aims to provide a high-quality research environment that supports academic staff, higher-degree research students and affiliates to work on issues of cultural importance across society.

Our researchers conduct imaginative and practical experiments in creative practice, storytelling and cultural heritage to produce new narratives which address contemporary community needs. In collaboration with our long-term partners and end users we produce quality creative and research outcomes delivered in the form of creative works, research publications, research events and research training.

Our primary objective is to build cultural capacity and resilience in society through mission-oriented research.

## **OUR AIMS**

The CCCR aims to:

- contribute to the University's strategic plan by producing problem-solving research, focused particularly on creativity, resilience and sustainability;
- build a rich and vibrant research environment;
- increase capacity for research activities;
- build capacity for financial sustainability;
- generate high quality research outputs and outcomes;
- provide training and mentorship to academic staff of high potential;
- provide innovative research training for research students; and
- build productive and impact-oriented research relationships with communities and organisations locally, nationally and internationally.

## 2019 OVERVIEW

# \$2.38 million

research funding (2017–2019)

2 active Australian Government competitive grants, 16 other public sector research income, and 5 industry grants

**148** research outputs (4 books, 14 book chapters, 32 journal articles, 2 peer-reviewed conference papers, 2 reports, 9 major and 42 minor NTROs, 4 software outputs, 33 exhibition outputs, 6 reviews/other)

**29** Haig Park experiments, 16 seminars & public lectures, 3 exhibitions, 2 book launches, 1 major conference, 1 international poetry festival

**24** academic staff,

24 adjuncts & visiting fellows,  
2 professional staff members

**26** Higher Degree Research members

(47 HDRs supervised by CCCR members in total)



# OUR RESEARCH PROGRAMS

## INTERNATIONAL POETRY STUDIES

The International Poetry Studies program conducts research related to poetry and publishes and promulgates the outcomes of this research internationally. We aim to develop new communities of poetry and to make new links between poets wherever they are. We celebrate the complexity and variety of poetry and, while doing so, bring poetry to the attention of as wide an audience as possible.

Our headline engagement activity in 2019 was the *Poetry on the Move* festival, directed by **Shane Strange** and overseen by **Paul Hetherington**. With over

32 invited speakers and 1504 attendees, the festival aimed to remind us why we care for poetry and its rich communities of practice. The festival theme 'Small Leaps, Giant Steps' took Neil Armstrong's famous utterance as a way of stimulating discussions around poetry's relationship to knowledge, the world, truth and the diversity of experience. Poets-in-residence, Kei Miller (UK), Mani Rao (India), Alvin Pang (Singapore) and Tricia Dearborn (Australia), provided exemplary workshops and were captivating speakers and readers. (See Events for more details)

*In 2019, our activities connected poets around the world, via a vibrant and regular publishing program, including the Vice-Chancellor's International Poetry Prize.*



Poetry on the Move Festival 2019: *Small Leaps, Giant Steps*. *Welcome to Country* by Ngunnawal elder Aunty Ros Brown, at Gorman House Arts Centre. Photo: Kendall Kirkwood



Poetry on the Move 2019: *Small Leaps, Giant Steps*. Poet-in-Resident Kei Miller reading at Smith's Alternative, Canberra City. Photo: Kendall Kirkwood

Our international activities continued in 2019 and included two symposia jointly with the Universities of Reading and Winchester. These were the *Art and Soul* symposium, 11 July (the Ghurka Museum, Winchester University, UK); and the *Our Poetry and Our Needs* symposium, UK, 9 July. Another international event, which grew out of the activities of our International Prose Poetry Group, was the prose poetry symposium *Breaking Boundaries and Crossing Lines: English-language Prose Poetry Today*, held at Leeds Trinity University, UK, 13 July. We also hosted a visiting Fulbright scholar and poet from the United States, Professor **Marianne Boruch**. Marianne gave a highly engaging seminar while in residence and was also involved with a variety of projects and people.





Heritage of the Air (HOTA) conference welcome by Professor Tracy Ireland, University House, ANU. Photo: Sharpay Wu

## FUTURE HERITAGE

The Future Heritage program recognises heritage as a rapidly evolving field of contemporary cultural practice. It focuses on research that maps and describes changing forms of practice and participation, and on practical collaborations with cultural institutions and communities that conserve and enliven tangible and intangible heritage and builds new forms of heritage.

The Future Heritage group progressed a number of ARC and government funded research projects in 2019. **Alison Wain** was part of a team (led by ANU) that won a new ARC Linkage Project focused on the conservation of the Sydney Harbour Bridge. As lead Chief Investigator, **Ross Gibson** finished the ARC Discovery Project *Utilitarian Filmmaking*. **Tracy Ireland** completed a research consultancy on The Old Great North Road for NSW Department of Environment, and led the second year of the ARC Linkage project Heritage of the Air. A major focus for the Future Heritage team in 2019 was the *Heritage of the Air Australia ICOMOS Conference* in November which attracted over 220 participants from across Australia, the USA, Europe, SE Asia, the Pacific and the Middle East. (See Events for more details)

At the international level we continued to develop our relationship with the University of Stirling's Centre for Environment Heritage and Policy, hosting visiting doctoral researcher **Elizabeth Robson** in December. Liz gave a seminar on her research on the social values of heritage to staff and students and participated in our PHD 'Boot Camp'. Students benefited greatly from this exchange and the opportunity to form links with international emerging researchers. Tracy Ireland travelled with two HDR candidates (Jessica Western and Tessa Bell) to New York and Syracuse, where they presented their collaborative research at the *Theoretical Archaeology Group (TAG) Conference – Slow Archaeology* held at Syracuse University, New York, USA, May 3–5. While Alison Wain continued her central role with the 'Big

Stuff' international conference series organising and attending the sixth Big Stuff conference held in September 2019 in Katowice, Poland.

Finally, we also congratulate **Alison Wain** who won the 2019 UC Research Excellence award for an Early Career Researcher in the Humanities for her research in heritage and conservation, with a focus on the complexities of industrial heritage.

## STORY, PEOPLE, PLACE

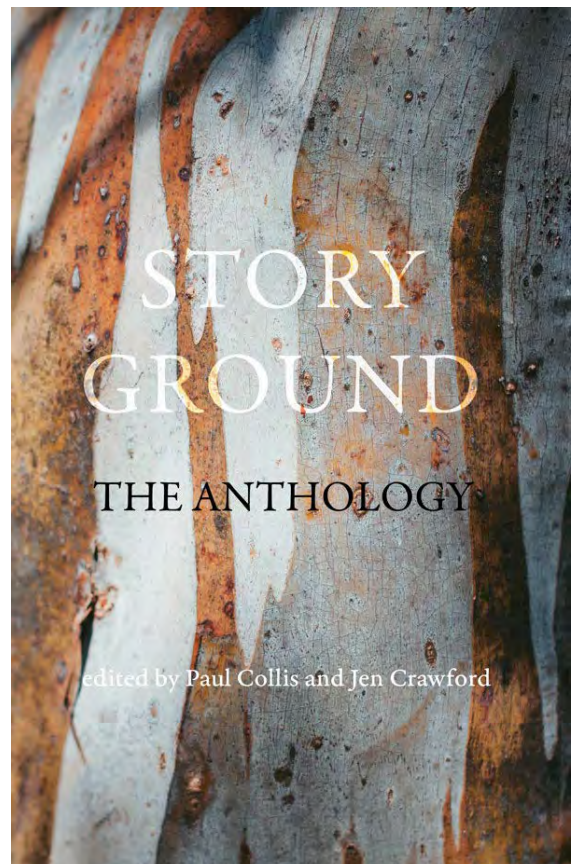
The Story, People, Place program focuses on creative responses to the diverse challenges facing individuals, communities and the environment. Researchers engage with these challenges through creative practice that generates sustainable responses, and supports realisation of wellbeing. Projects focus on: play and creativity; interventions for sustainable futures and Indigenous narrative and inclusion.

In 2019, **Jen Crawford** and **Paul Collis** completed research on the Story Ground project, culminating in the *Story Ground Anthology* of poetry to be published early in 2020.

The Haig Park Experiments project led by **Cathy Hope** and funded by the Canberra Renewal Authority was led to a significant report on future approaches to the regeneration of Haig Park (see Events). The team won an Award for the Haig Park Place Plan project in the *Best Planning Ideas – Small Projects* category at the 2019 ACT Planning Institute of Australia Awards. (<https://www.planning.org.au/awards/2019-3>)

**Bethaney Turner** published a new book with Routledge: *Taste, Waste and the New Materiality of Food*. This book analyses ethnographic data gathered from participants in Alternative Food Networks from farmers' markets to community gardens, agricultural shows and food redistribution services. Bethaney also received funding for the West Belconnen Community Garden and Transitions Project, working with Belconnen Community Services.

*In 2019, the CCCR extended further its commitment to health and well-being, with a focus on trauma recovery from fire, drought, flood, or active service.*





*Australian Defence Force ARRTS 19.2 participants performing in their final showcase at the UC Inspire Centre. Photo: Caren Florance*

## ARTS-HEALTH

Due to the success of arts and health as a research area in the CCCR, it was decided to make Arts-Health one of our key research programs. This program focuses on the ways in which creative practice can contribute to enhancing wellbeing and to recovery from exposure to traumatic experience. Researchers employ a health humanities approach to engage with individuals, communities and health professionals to:

- Develop new approaches to using creative practice for enhanced wellbeing;
- Make available scalable creative practice experiences for use in a range of settings from business to government to private homes;
- Provide data and information to support the use of creative practice as a contributor to the health of the nation.

A key project is Defence ARRTS (see Major Projects), led by **Jordan Williams**, working with **Ian Drayton**, **Greg Battye**, **Paul Magee** and **Tony Eaton**. Sessional Trainers included **Owen Bullock**, **Mariana De Castello**, **Caren Florance** and **John Reid**. In 2019 the project continued to investigate the role of creative arts in improving the health outcomes of Defence veterans.

Building on this creative arts-based approach to health, the National Farmer's Federation funded a new project working with people in drought affected areas in New South Wales: Drought Relief Creative Arts and Well-being.

## MAJOR RESEARCH PROJECTS

### HERITAGE OF THE AIR: HOW AVIATION TRANSFORMED AUSTRALIA

Australian Research Council Linkage Project, LP160101232, 2018–2021, \$616,500

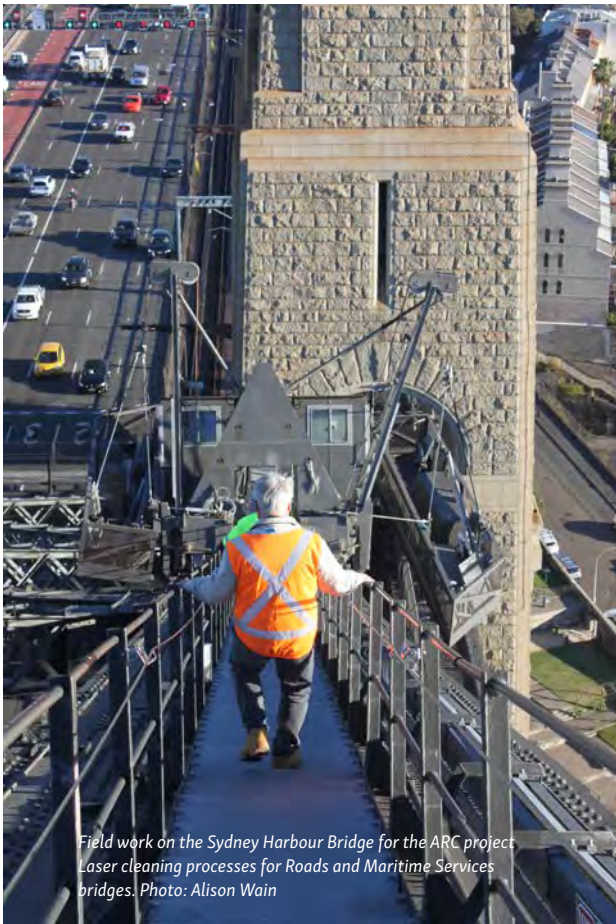
Partners: Airservices Australia, National Museum of Australia, SFO Museum and Civil Aviation Historical Society Australia

Chief Investigators: **Professor Tracy Ireland** (lead, UC), **Associate Professor Tim Sherratt** (UC), **Professor Ross Gibson** (UC), **Dr Ben Ennis Butler** (UC), Professor Ross Harley (UNSW), Professor Annie Clarke (USyd), Dr Peter Hobbins, Associate Professor Mitchell Whitelaw (ANU) and Dr Jane Fergusen (ANU)

Our ambitious Heritage of the Air Linkage Project continued flying high throughout 2019. Heritage of the Air seeks to explore the cultural and social impacts of a century of civil aviation in Australia, investigating how ‘life in the air changed everything on the ground’. 2019 saw the project continue to develop its major research themes and pursue research and community engagement goals. Ben Ennis Butler joined the project as a Chief Investigator and he will contribute to the digital heritage outcomes of the project. Each of the six HDR students attached to the project completed research milestones including confirmation and ethics clearance. Tracy Ireland was invited to present on the project at Flinders University in October 2019 and a wide range of further events and outputs contributed to the project’s ongoing community-building work, details of which can be found at <https://heritageoftheair.org.au/news/>. The major outcome for the year was the Heritage of the Air Conference in November which is detailed further below (see Events for more information).



Anne Clark, Sally Brockwell, Steve Brown, and Ursula Frederick, ready to prepare participants for intellectual take-off: HOTA conference, University House ANU. Photo: Sharpay Wu



Field work on the Sydney Harbour Bridge for the ARC project  
Laser cleaning processes for Roads and Maritime Services  
bridges. Photo: Alison Wain

## LASER CLEANING PROCESSES FOR ROADS AND MARITIME SERVICES BRIDGES

Australian Research Council Linkage Project, LP180100276, 2019–2021  
\$858,997

Partners: Australia’s Nuclear Science and Technology Association (ANTSO) and Roads and Maritime Services (now Transport for NSW),

Chief Investigators: Professor Andrei Rode (lead, ANU), Associate Professor Steve Madden (ANU), Associate Professor Gwenaelle Proust (USyd), **Dr Alison Wain** (UC), Dr Anna Paradowska (ANSTO), Dr Michael Drew (NMDC) and Mrs Meera Mohan (RMS)

Commencing in September 2019, this project aims to develop innovative laser cleaning processes to conserve the structural integrity and iconic status of the Sydney Harbour Bridge. New laser technologies offer the opportunity to

remove lead-based paint and clean the bridge’s metal structures and granite pylons safely and with efficiencies not available with previous techniques, resulting in new best-practice laser conservation techniques compatible with both hand-held and automated systems. This will improve preservation of one of the most iconic bridges in the world, reducing maintenance frequency and cost, restoring the beauty of the bridge, retaining its engineering significance and providing a baseline process for cleaning of other large-scale heritage objects. Partners in this multi-institutional project include the Australian National University, University of Canberra, University of Sydney, ANSTO and industry partner Transport for NSW. UC is focusing on the impact of laser treatment on the granite pylons.

## UTILITARIAN FILMMAKING IN AUSTRALIA 1945–1980

Australian Research Council Discovery Project, 2016–2019, \$363,359

Chief Investigators: **Professor Ross Gibson** (lead, UC), Associate Professor Michael Broderick (MU), Associate Professor Deane Williams (MU) and Professor Joseph Masco (UChicago)

The project aims to discover, document, and analyse a comprehensive overview of client-sponsored, instructional and government-departmental filmmaking in Australia in the post-WWII years prior to the rise of widespread video production in the late-1970s. Six months from completion, the ‘Utilitarian Filmmaking’ project has delivered: a 3-day international conference, two highly praised PhD theses, a half-dozen peer-reviewed journal articles, and a suite of exhibited artworks (in



*FAD Design graduate Yuri Choi with Professor Jason Bainbridge , FAD Executive Dean*

partnership with the Australian Centre for the Moving Image and Canberra Museum and Art Gallery), as well as creative writing publications presently under review with publishers. Soon to be delivered: a one-day symposium and innovative online exhibition project co-produced with the Art Gallery of NSW, a special issue of an international peer-reviewed journal (Studies in Documentary Film), plus one more keenly anticipated PhD thesis. Refer to completion of this project.

## SO WHAT DO YOU DO? GRADUATES IN THE CREATIVE AND CULTURAL INDUSTRIES

Australian Research Council Discovery Project, 2017–2019 (DP160101440 now administered by RMIT).

Chief Investigators: Associate Professor Scott Brook (lead, RMIT), **Professor Jen Webb** (UC), Professor Jonathan Corcoran (UQ), Dr Roberta Comunian (KCL), Professor Alessandra Faggian (GSSI), **Professor Philip Lewis** (UC) and **Professor Sora Park** (UC).

In January 2019, Jen Webb travelled to the UK for a team meeting and publication workshop at Kings College; an outcome from that was a contract for a co-authored book, with the working title Gender and the Creative Labour Market; this will be published by Palgrave in 2020. Webb also convened the Creative Careers Workshop, held in association with the 2019 ANZCA conference and featuring key researchers into creative labour studies, with presentations also by researchers from the Bureau of Communication and Arts at the Federal Department of Communication. Webb is currently preparing a book publication that will include papers from that event.



## STORY GROUND: USING ORAL AND WRITTEN STORY PRACTICES TO ENGAGE INDIGENOUS COMMUNITY MEMBERS WITH UNIVERSITY STUDY

Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts, 2017–2019, \$179,870

UC Investigators: **Dr Jen Crawford**, **Dr Paul Collis** and **Associate Professor Jordan Williams**.

Funding for the Story Ground Project from the Indigenous Languages and Arts Program supported CCCR researchers Jen Crawford, Paul Collis, Jordan Williams, Lisa Fuller and Wendy Somerville to investigate the meeting of Indigenous Australian story and the teaching of creative writing. The Story Ground project activities included a national symposium, public talks and research interviews with leading Indigenous writers and thought-leaders, including Tony Birch, Ellen Van Neerven, Lionel Fogarty, Melissa Lucashenko, Jeanine Leane, Evelyn Araluen and Bob Morgan, and a workshop for FAD staff on Indigenous perspectives in teaching. Team members also made three trips to Bourke and Brewarrina with other members of the CCCR to learn from Aboriginal elders in those communities. Project researchers have hosted three six-day writing and story workshops for Indigenous Australian students and community members, with 10–15 participants in each. Participants shared their work with friends and family at well-attended public readings following the workshops, leading to the Story Ground anthology (2020), which documents some of the written work created. Story Ground community writing workshops, led by Dr Paul Collis, will continue online through 2020. Additional research outcomes from the project include three scholarly research papers, and numerous poetry and fiction publications, one of which, by Wendy Somerville, was shortlisted for the David Unaipon Award.



*Dr Paul Collis and Associate Professor Jen Crawford, visiting Brewarrina, NSW, for Story Ground.  
Photo: Jen Webb.*

## ARTS FOR RECOVERY, RESILIENCE, TEAMWORK AND SKILLS (ARRTS)

Department of Defence, 2015–2021, \$1,267,060 (\$244,396 in 2019)

UC Investigators: **Associate Professor Jordan Williams** (lead) with **Mr Ian Drayton**, **Professor Greg Battye**, **Associate Professor Tony Eaton**, and **Associate Professor Paul Magee**

The CCCR has been contracted since 2016 to run the Creative Writing and Visual Arts streams of the Department of Defence Arts for Recovery Resilience Teamwork and Skills program. This innovative creative arts program continued in 2019, with two month-long intensive programs for injured or ill service people held in May and November.

As part of the ongoing evaluation of the ARRTS program, HDR candidate **Geoff Grey** travelled from Townsville to Melbourne and across to Port Hedland conducting interviews with 20 respondents who had completed Program during 2015, 2016 and 2017.



## HAIG PARK EXPERIMENTS

Canberra Renewal Authority, ACT Government, \$1,103,000

Investigators: **Dr Cathy Hope** (Lead, UC), **Associate Professor Bethaney Turner** (UC), **Dr Kate Holland** (UC), **Mr Ian Drayton** (UC), **Dr Denise Thwaites** (UC), Ms Obelia Tait (Tait Associates), Ms Adelaide Rief (AGAC) and Mr David Caffery (Dionysus).

Haig Park Experiments is a \$1.1 million ACT Government funded temporary activation of an under-utilised and 'unsafe' recreational park in Canberra city. Over six months project lead, Cathy Hope, and her cross-sector team delivered 26 'Experiments' with and for community, bringing over 13,000 people into the park



*Dr Cathy Hope and Naomi from Rainbow Faces facepainting at the Goulburn Play and Health Forum, July 2019. Photo: Caren Florance*

and significantly improving user diversity and perception of place. More than 230 artists and creative practitioners were employed to assist in the delivery of the Haig Park Experiments program. The outcomes of this project are informing the ongoing renewal of Haig Park. Haig Park Experiments received an award in 2019 for Planning Excellence from the Australian Planning Institute (ACT Chapter). See 'Events' for more information.

## GOULBURN **PLAY** AND HEALTH FORUM

Southern NSW Local Health District, NSW Health, \$20,000

Chief Investigator: **Dr Cathy Hope**

Cathy delivered the Goulburn Play and Health Forum for the Southern NSW Local Health District, bringing national leaders at the nexus of arts and health to present to 65 key ACT and government, health and arts stakeholders.

## COMMUNITY **CO-DESIGN** OF TWO CANBERRA NATURE PLAY PARKS

Transport Canberra and City Services, ACT Government, \$15,688

Chief Investigator: **Dr Cathy Hope**

Cathy was commissioned by ACT Government to deliver the co-design and engagement strategy for Glebe Park and Eddison Park as part of the Better Suburbs Play Space Forum outcomes. The strategies were developed with community input.

## SUBURB PLAY REVIEWS

Transport Canberra and City Services, ACT Government, \$13,176

Chief Investigator: **Dr Cathy Hope**

Cathy served as consultant for the ACT Government in the design and delivery of the community engagement strategies for five whole of suburb play reviews. This led to the production of a feature play space and whole of suburb masterplans for five Canberra suburbs identified with the poorest play opportunities.

## EVALUATION, SOCIAL ART PARK

artsACT, \$3,000

Chief Investigator: **Dr Cathy Hope**

Cathy was commissioned to evaluate the Social Art Park project, an artsACT funded community outreach program which sought to demonstrate the transformative power of arts engagement and expression for creative placemaking and community building. Delivered in an abandoned micropark, Social Art Park facilitated significant community participation (370+ people) in a wide range of creative roles and arts outputs.

## MOLONGLO RADIO TELESCOPE HERITAGE PROJECTS

NSW Office of Environment Heritage Near Me program, \$64,250

Chief Investigator: **Dr Alison Wain**

This two-stage project, by the New South Wales (NSW) Office of Environment and Heritage Funding through the Heritage Near Me (HNM) program, was completed in September. Recognising that the Molonglo Radio Telescope (MRT) is an important





part of Australia’s social, scientific and technological history and heritage, the aim of this project was to leverage the resources of the MRT for community and educational benefit. The project has researched ways to use the stories of the telescope, its people, its sensory qualities, and its scientific work to generate public engagement with themes of science, space and astronomy, not only through STEM approaches but also through the humanities and through artistic responses to the telescope.

## REVISION OF THE **MANAGEMENT** PLAN FOR THE WORLD HERITAGE LISTED OLD GREAT NORTH ROAD

Department of Heritage, \$50,588

Chief Investigator: **Professor Tracy Ireland**

The Old Great North Road (OGNR) is a 43 km section of the Great North Road, built using convict labour between 1826 and 1836, spanning the 250 km distance between Sydney and the Hunter Valley. The OGNR is the most substantial section of the Great North Road which has not been re-used, overbuilt and up-graded, due to its early abandonment for more convenient routes. Tracy undertook initial fieldwork in 2018 and finalised the management plan in 2019, just before the devastating bush fires severely impacted this entire region. Fortunately, most of the historic fabric of the road survived the fires.

## INVESTIGATION INTO DETERIORATION AND STORAGE OF CARPET SAMPLES IN THE AUSTRALIAN PARLIAMENT HOUSE ARCHIVE

Department of Parliamentary Services

Investigators: **Dr Alison Wain** (CI) and A/Prof Jurian Hoogewerff (CoI)

The building of the Australian Parliament House (APH) included the installation of a range of carpets exclusively designed and manufactured for APH. Design features included bespoke colours, patterns, and fibre and weave specifications. An archive of samples of these carpets was created, and when carpet manufacturers are asked to remake or repair one of the carpets, it is this archive they use as their reference. This archive is therefore both highly culturally significant and in constant active use.

The Archive staff has requested research into the likely deterioration pathways for the backing materials, and into optimum storage conditions given the dual need to prevent deterioration and provide hands-on access to the samples. To achieve this UC will analyse samples of the backings to identify the materials present, collect and analyse samples of VOCs given off by the backings, and research and test appropriate protective enclosure designs for the archive.



*Associate Professor Jordan Williams, Lead Researcher of the ARRTS program, depicted in collage (itself here photographed on a photocopier) by 19.1 participant Eduardo De Araujo. Photo: Caren Florance*

## INTERNATIONAL COLLABORATIONS AND RESEARCH HIGHLIGHTS



Marianne Boruch, reading to children at Tidbinbilla Nature Reserve, 2019. Photo: Jen Webb.

### FULBRIGHT SENIOR SCHOLAR PROFESSOR MARIANNE BORUCH

During the first half of 2019 the CCCR hosted Fulbright Senior Scholar, poet Marianne Boruch from Purdue University. Marianne was based in Building 20, and also worked as a volunteer at Tidbinbilla Nature Reserve where she pursued her project: 'how we of the human world co-exist within, and attempt to understand, our larger natural context [and] to experiment with the small lyric essay'. She presented lectures, seminar presentations, workshops and poetry readings, spent time at the National Zoo and Aquarium, the Mulligan Flat Woodland Sanctuary and the Canberra Ornithologists Group, as well as visiting Queensland to view and discuss research into lifeforms on the Great Barrier Reef. A major outcome from the project will be the publication *A Bestiary: Poems and Essays*.

### BIBHU PADHI POETRY EXCHANGE

TEXT journal organised a collaboration between Indian and Australian poets, and **Jen Webb** worked with Bibhu Padhi on exchanges of poems, writing of new poems, and discussions about poetry and place. The organisers expect to publish a special issue of the poem/reflection contributions during 2020.

### MILES FRANKLIN AWARD

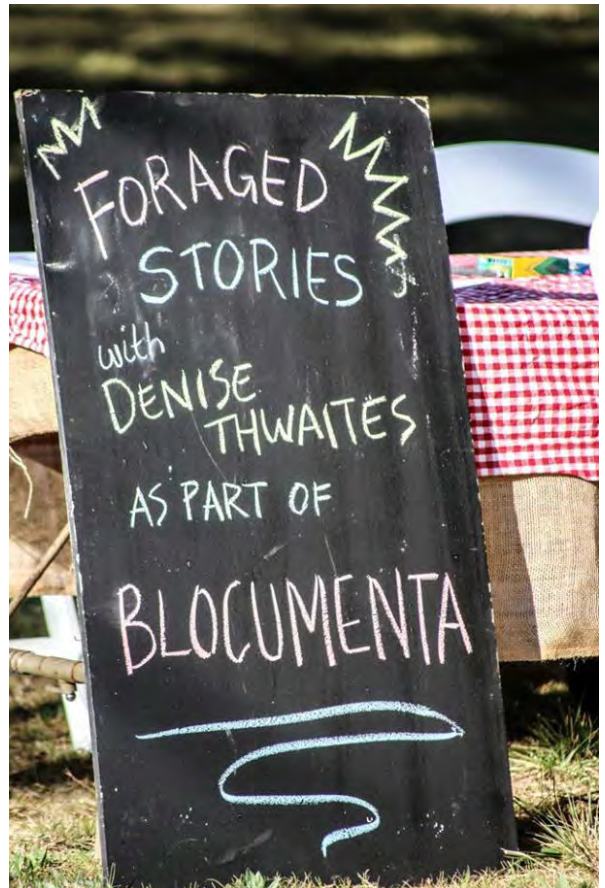
For the fourth year running **Jen Webb** was commissioned by *The Conversation* to write a review article about the Miles Franklin Award shortlisted novels, and another on the winner. In 2019 this was a remarkable set of novels, many of them addressing the cultural uncertainty and environment precarity that have become lived experience in 2020.

### PROSE POETRY

**Paul Hetherington** (with co-author Associate Professor Cassandra Atherton, Deakin University) received final acceptance after referee reports and revisions for a co-authored 130,000-word monograph on prose poetry from American A-list publisher, Princeton University Press, to appear in 2020. Paul Hetherington also worked as co-editor, with Associate Professor Atherton, on an authoritative anthology of Australian prose poetry, contracted to Melbourne University Publishing.

## BLOCUMENTA: EXPERIMENTAL BLOCKCHAIN SYSTEMS FOR ART AND CULTURE

**Denise Thwaites** was recipient of FAD Collaborative Project Seed Funding to develop and present a multi-disciplinary research project combining creative and sociological research methodologies to explore the social, economic and poetic qualities of decentralised technologies on arts and culture. *Blocumenta* is led by CCCR ECR Denise Thwaites, and includes a cross-institutional research team: Mathieu O’Neil, Ben Ellway, Baden Pailthorpe and from industry, Daniel Bar and Lachlan Greenbank. An exhibition at ArtSpace featured international artists Jonas Lund (Berlin/London) and terra0 (Berlin) in the exhibition space, with local artists Dara Gill, Jess Herrington, Anna Madeleine and Gwen Tualai competing in the Blockathon event. *Blocumenta* looked at the impact of blockchain upon culture and nature, asking whether this new technology has the capacity to enable concrete social and economic change. <https://www.blocumenta.org/>



## A DAO OF ONE’S OWN? FEMINIST STRATEGIES FOR P2P ORGANISATIONS

**Denise Thwaites** was invited to contribute a long-form blog post to the European Research Council-funded (1.5 million euro) *P2P Models* online publication. This whitepaper ‘A DAO of One’s Own: Feminist Strategies for P2P Organisations’, has since been featured and circulated by UK experimental art organisation Furtherfield and Guerilla Media Collective’s DiSCO Cooperatives. <https://p2pmodels.eu/feminist-strategies-for-p2p-organisations/>

## BIG STUFF CONFERENCE

**Alison Wain** initiated the Big Stuff conferences in Canberra in 2004, and they have become an international gathering devoted to the preservation and interpretation of large engineering and industrial heritage, with the sixth Big Stuff conference held in September 2019 in Katowice, Poland. Alison presented a paper at the conference on combining insights from the conservation of large technology and kinetic art, as well as assisting in the organisation of the conference and editing a special issue of the journal *Architectus* featuring papers from the conference (in press).



## VISITING DOCTORAL SCHOLAR, ELIZABETH ROBSON

PhD candidate **Elizabeth Robson** from the Centre for Environment, Heritage and Policy, University of Stirling, Scotland visited the CCCR in December. Elizabeth presented in the Future Heritage HDR Writing Boot Camp on 'Wrestling with Social Value'.

## ARCHITECTURAL RESEARCH IN ROME AND MONTREAL

**Michael Jasper** was a Visiting Scholar at The American Academy in Rome and The Canadian Centre for Architecture in Montréal during 2019. Founded in 1894, The American Academy in Rome is one of the world's oldest preeminent centres for research in the fine arts and humanities. The Academy is a member of the Council of American Overseas Research Centers. The Academy grants residential Visiting Scholar positions on an international competitive basis. Jasper was awarded a position at the Academy to complete the research project 'Elements and Strategies for a Practice of Contingent Urban Scale Form'.

The Canadian Centre for Architecture (CCA) is an international research institution and museum premised on the belief that architecture is a public concern. It holds some of the world's largest archives in 20th century and contemporary architecture. Jasper was a Visiting Scholar in November and December to complete primary source research on the CCA's Peter Eisenman Archive as part of work on his forthcoming sole authored book *Architectural Possibilities in the Work of Eisenman*, under contract with Routledge.



Michael Jasper, working at the Canada Centre for Architecture research centre on his Peter Eisenman book.



**POETRY ON THE MOVE 2019.** Clockwise from top left: Ali Cobby Eckermann; FAD Dean Professor Jason Bainbridge with Dr Paul Munden and Professor Paul Hetherington; poets Martin Dolan, Melinda Smith, Cynthia Nelson, Tricia Dearborn, Kei Miller; Poets-in-Residence Alvin Pang (left) and Mani Rao (right) with Anita Patel; the audience at Gorman House; Shane Strange, Festival Director, at Smiths Alternative; the festival book still, featuring the POTM Poet-in-Residence chapbooks.



**HAIG PARK EXPERIMENTS 2019**, clockwise from top left: Various experiments including Midwinter Festival, Kids Movement Event, Nature Play and Public Art Experiment. Photos: Martin Ollman and the project team.

## EVENTS

### POETRY ON THE MOVE FESTIVAL

The *Poetry on the Move* festival was directed by **Shane Strange** and overseen by **Paul Hetherington**, and welcomed 1504 attendees. The festival theme ‘Small Leaps, Giant Steps’ took Neil Armstrong famous utterance as a way of stimulating discussions around poetry’s relationship to knowledge, the world, truth and the diversity of experience. The festival’s poets in residence—Kei Miller, Mani Rao, Alvin Pang and Tricia Dearborn—provided exemplary workshops and were captivating speakers and readers.

The opening event, in Gorman Arts Centre’s Main Hall, promoted the work of Indigenous poets while foregrounding the university’s commitment to Indigenous arts and culture. It included a welcome speech by the Executive Dean of the Faculty of Arts and Design, **Professor Jason Bainbridge** as well as the announcement of the University of Canberra Office of Aboriginal and Torres Strait Islander Learning’s Poetry Prize for 2019 by Professor Peter Radoll. The festival included six panel sessions: Poetry and process; What should poetry be?; When they come for you: poetry that resists; The texture of truth; The science of poetry; and What’s the use of poetry?. All of these sessions were recorded in order to be used as future episodes of the *Poetry on the Move* podcast. There were also three evenings of readings at Smith’s Alternative in Civic, combining local and national poets with international guests, and two ‘In Conversation’ sessions at the National Portrait Gallery.

A one-day academic symposium on poetry and poetics, *Small Steps, Giant Leaps*, was held on 21 October, and attracted 18 local and national scholars and an engaged and enthusiastic audience. Papers from the symposium will be published in the CCCR’s journal *Axon: Creative Explorations* in 2020. The Poetry on the Move festival culminated in the announcement of the 2019 Vice-Chancellor’s International Poetry Prize by **Vice-Chancellor Professor Deep Saini** at Canberra Museum and Gallery and the distribution of complementary copies of the VCIPP anthology, *Silence*, edited by **Shane Strange** and designed by **Caren Florance**.

The festival reminded all of us why we care for poetry and its rich communities of practice. Our poets in residence provided exemplary workshops and were captivating and beguiling speakers and readers. So, too, were the many other guests who attended. While poetry communities in Australia and internationally are so widespread and diverse that no poetry festival is able to represent them all, this year’s Poetry on the Move festival provided access to a remarkable number of diverse voices and various points of view, while fostering a sense of community and shared vision. It also provided an opportunity for Australian scholars of poetry to meet, present their research and share their understandings of contemporary poetics and poetics. The presentation of two important prizes at the festival—the University of Canberra Vice-Chancellor’s International Poetry Prize and the University of Canberra Office of Aboriginal and Torres Strait Islander Learning Poetry Prize—continued to symbolise the university’s support for poetry and culture, both internationally and nationally. All of us involved in the 2019 festival would like to thank everyone who joined us in order to explore, appreciate and understand poetry, poetic language and the cultural, social and political significance of poetry.



UC Vice-Chancellor's International Poetry Prize judges Paul Munden, Kei Miller and Tricia Dearborn. Photo: Kendall Kirkwood

## FUNFERAL: 13 WAYS OF LOOKING AT FINNEGANS WAKE

**Paul Magee** was involved as part of the organising committee for *Funferal: 13 ways of Looking at Finnegans Wake*, which was held at The Castle Room, in King O'Malley's, in Civic, Canberra on Monday 17 June (the day after Bloomsday). We celebrated the 80th anniversary of the publication of the twentieth century's most baffling literary masterpiece, James Joyce's *Finnegans Wake*. The event included readings, songs and music, mock lectures, a rare archival recording of James Joyce, short films and visual art and ended with a collective reading. Paul performed two passages from the text. The event was sold out weeks in advance. Attendees included the Irish Ambassador, His Excellency Richard Andrews. A segment of the evening was filmed and featured on SBS World News.

## HAIG PARK EXPERIMENTS

*"In its current state Haig Park is underused, perceived as unsafe and doesn't meet the needs of the Canberra community in 2018 and beyond."*

Malcolm Snow, Chief Executive Officer of City Renewal Authority

The City Renewal Authority appointed a University of Canberra led consortium, including Tait Network, Ainslie and Gorman Arts Centres, and Dionysus, to implement Haig Park Experiments – a range of events, activities and light-touch park improvements that could be made permanent if successful.

The project consisted of 29 separate experiments to create a safer and more socially connected environment in Haig Park, inner city Canberra. The experiments included activities and events, installations of street furniture, art and play equipment, development of new social caretaker figures within the park, and other initiatives aimed at promoting increased engagement with the space on the part of locals. These initiatives were developed in direct response to community aspirations for the park. Over the course of the project, 80 small-medium businesses, 230 local creative practitioners, 6 government departments, 26 community groups and individuals and 8 educational institutions were involved in the work. UC Elder-



Haig Park Midwinter Festival.

in-Residence and Co-Chair of the United Ngunnawal Elders Council Aunty Roslyn Brown, as well as the full United Ngunnawal Elders Council also worked closely on the project, providing cultural and environmental guidance for the park and facilitating the inclusion of Ngunnawal artworks, installations and signage.

The Experiments Evaluation Plan included a suite of mixed-methods evaluation tools designed to facilitate community feedback about all elements of the project. Each Experiment included an evaluation strategy tailored to the needs of the Experiment to best identify community responses. Primary and secondary baseline data was used to identify changes in community use and perception of the park during the six months of the Experiments. Formal and informal data collection methods were developed to facilitate broad community feedback across the project lifespan including an online survey, an online map for locative feedback, a discussion forum for each location, a dedicated website and social media pages (Facebook and Instagram) as well as face to face surveys. Over the six-month period data was collected from:

- 277 surveys
- 396 online comments and emails
- 1000 park caretaker conversations with community during 2 x 3-hour weekly shifts, and 25 caretaker reports;
- 60 spot audits of everyday activity
- 4 major place audits of infrastructure and events

This data was then compiled and analysed by UC's evaluation team to produce the Haig Park Experiments Evaluation Report – a comprehensive evaluation of the Experiments that identified 13 key findings and made 19 recommendations based on community feedback about both the Experiments and their perceptions of Haig Park in response to the Experiments. Building on the knowledge acquired through the place planning process, the Experiments have provided valuable insights on how the park could be improved in the longer-term and will inform ongoing renewal.



Bubble, in Haig Park.

## 29 EXPERIMENTS

### **Space Experiments**

- Temporary Running Path Experiment
- Entrances Equipment
- Desire Line Experiment
- Seating Experiment
- Park Caretaker Experiment
- Formal Lighting Experiment
- Carpark Experiment
- Pump Track Experiment
- Community Seating Co-Design
- Native Plantings Experiment

### **Signage Experiments**

- Signage + Wayfinding Experiment
- Cultural and Environmental Signage Experiment
- Decorative Lighting Experiment

### **Activity Experiments**

- First Nations Projects
- Litter Reduction Experiment
- Dog-walking Experiment
- Community Welcome Event
- Art Cart Experiment
- Pavilion (The Bubble) Experiment
- Nature Play Experiment
- Mid-Winter Festival Event
- Public Art Experiment
- Kids Movement Event
- Women's 'Health in Nature' Event
- Spring Picnic Event
- Community Activities Experiment
- DIY Village
- Paw Party
- Pop!

<https://www.haigparkcbr.com.au>

<https://www.act.gov.au/cityrenewal/places/haig-park/haig-park-experiments>



Heritage of the Air conference: Fiona Shanahan, Ashley Harrison, Mariana Martin, Susan Donaldson, Jess Western. Photo: Brittany Burgess.

## Forged Stories: Planting the Seeds of a Story Economy in Haig Park

As part of the Public Art Experiment in Haig Park, **Denise Thwaites'** *Blocumenta* project comprised a series of small artist-led workshops to generate 67 community library entries. The workshops were produced in collaboration with artists Ella Barclay, Kate Matthews, Anna Madeleine, Louise Curham, Nicola Lambert, Shaenice Allan, Daniel Savage and Jess Herrington with a total attendance of 45 people. An experimental iOS blockchain decentralised app (digital library with a difference) was produced in collaboration with Baden Pailthorpe and Tom Terado, powered by Lachlan Greenbank at Smartpress. Between 6 November – 23 December, the app attracted 233 users and 552 sessions.

## WOMEN. SCIENCE. POETRY.

Since 2019 was the fiftieth anniversary of the Apollo 11 moon landing, **Jen Webb** collaborated with local poets and editors Moya Pacey and Sandra Renew to produce an event titled *Women. Science. Poetry*. They contracted sixteen women poets to write a poem related to the topic of science, the environment or space, and then recruited women scientists and science writers from UC, ANU and UNSW/ADFA to provide a short commentary and then read one of the poems, during an evening at Smith's Alternative. The venue was packed, the readings thoughtful and engaged, and the project concluded later in the year with an issue of *Axon: Creative Explorations* that features the poetry/science collaborations.





*Delegates/participants at the Heritage of the Air conference opening, at the Australian War memorial. Photos: Neil Urwin.*

## HERITAGE OF THE AIR CONFERENCE

The Heritage of the Air (HOTA) Conference was held 14–17 November 2019. The conference took place at University House, ANU, which provided an appropriate mid-century modern backdrop to the high energy atmosphere generated by more than 220 participants. The event was a partnership activity between the HOTA Linkage Project, Aviation Cultures, Canberra Modern and Australia ICOMOS, and welcomed delegates from all around Australia, Southeast Asia, the Pacific, the USA, Europe and the Middle East.

Keynote speakers were Rhianna Patrick (ABC Radio), Dr Prudence Black (University of Sydney), Dr Alice Gorman (Flinders University) and Professor John Schofield (University of York). Almost the entire HOTA team, including the majority of the HDR students, presented on their research, alongside over 80 other speakers, in fifteen curated sessions. In addition to the academic proceedings, the conference delivered three sold out professional- and researcher-development workshops, an aviation themed conference party complete with dress up rack, networking events including an early career/emerging researcher networking breakfast, two post-conference tours of local sites of interest, and a pop-up exhibition of creative and digital works developed by the HOTA team. The exhibition featured a digital interface, *Passenger Cards*, produced by **Ben Ennis Butler** and Mitchell Whitelaw. This innovative work visualises data extracted from incoming passenger cards which are held in the National Archives of Australia. The work is available online: [heritageoftheair.org.au](http://heritageoftheair.org.au).

The project took the opportunity provided by the conference to premier the Heritage of the Air film, developed with design company Art of Multimedia who took part in the event as a sponsor. The film can be viewed at <https://www.youtube.com/watch?v=ylyxCnaFa0A>.

## UNIVERSITY OF CANBERRA VICE-CHANCELLOR'S INTERNATIONAL POETRY PRIZE

The 2019 University of Canberra Vice-Chancellor's International Poetry Prize winners were announced at the Poetry on the Move Festival on the 21st of October. The prize was judged by Kei Miller, Tricia Dearborn and **Paul Munden**. The winner was Paula Bohince for her poem 'Insomniac at the Ice Shack' and runner up was Ivy Ireland, for 'The Owl Inside'. Read more about the prize here: <https://www.canberra.edu.au/about-uc/competitions-and-awards/vcpoetryprize>

## THE ABORIGINAL AND TORRES STRAIT ISLANDER POETRY PRIZE

The 2019 Aboriginal and Torres Strait Islander Poetry Prize winners were announced on the opening night of the Poetry on the Move Festival. The judges for the 2019 prize were Ali Cobby Eckermann and Samia Goudie. The first prize winner for 2019 was Kirli Saunders, awarded \$1,500, second prize winner was Ellen Van Neerven, awarded \$700, and third prize winner was Jessika Spencer, awarded \$300.



Perspective 30°



[dash]topia works: Top: Katie Hayne, UK Frederick, *Where are we going?* 2019. Inkjet print on Tyvek, 116 x 80cm.  
Bottom: Tessa Bell & Tracy Ireland, *digitally visualised site* from the series *Greetings from the Pointcloud*, 2019.

## EXHIBITIONS

### Blocumenta exhibition and Blockathon

15 June – 7 July 2019, Artspace gallery Sydney, Australia

*Blocumenta*, curated by by Baden Pailthorpe and **Denise Thwaites**, was a multi-faceted program encompassing an on-site exhibition, participatory event and online intervention that speculated on the future of art and culture post-blockchain. The project was exhibited in the Artspace Ideas Platform accompanied by a Blockathon co-presented with bitfwd Ventures (14–16 June 2019). Featured artists were Jonas Lund (Berlin/London) and terra0 (Berlin) in the exhibition space, while Dara Gill, Jess Herrington, Anna Madeleine and Gwen Tualai collaborated in the Blockathon event. This diverse and participatory series of events engaged artists, theorists and blockchain pioneers to explore unique new interrelationships between art, technology and economics.

### Line Work

4–27 July 2019, Tuggeranong Arts Centre, Canberrrs

As part of her CCCR Donald Horne Fellowship outcomes, **Caren Florance** had a solo exhibition of visual research into visual poetry/art crossovers. Opened by Jordan Williams, the exhibition built on research into online misogyny, visual translation and audience participation, using digital media, print media and artist books. One of the interactive digital works, 'Bad Keys', is an exercise in subverting traditional translation, making language deliberately strange in order to place distance between the self and mental harm. A collaboration with ANU academic Tim Brook, it was reconfigured to operate in the CCCR Staff exhibition, *[dash]topia*.

### *[dash]topia*

30 October – 17 November 2019, ANCA Gallery, Canberra

Staff of the Faculty of Arts and Design presented the 25th annual exhibition of their creative practice-led research. Curated by **Jordan Williams** *[dash]topia* explored the possibilities of topia: utopia and dystopia for two, but also other interpretations such as ecotopia and gerontotopia. The show included digital media, video, photography, and three-dimensional artworks reflecting on the strength of the diversity of the faculty and their affiliates.

The artists included: **Monica Andrew**, **Tessa Bell**, the Story Ground Collective, **Louise Curham**, **Dianne Firth**, **Caren Florance**, UK Frederick, **Katie Hayne**, **Paul Hetherington**, **Tracy Ireland**, **Paul Munden**, **Denise Thwaites**, **Jen Webb**, John White, **Jordan Williams** and **Claire Rosslyn Wilson**.



Associate Professor Jordan Williams and Dean of FAD, Professor Jason Bainbridge, open *[dash]topia* at ANCA Gallery, Dickson. Behind them: Dianne Firth, *A city not like any other*, 2015. Textile. 5 works, 80 x 80cm ea.

## BOOK LAUNCHES

### Everyday Words & Creative Practice: Ten Australian Poets in Conversation

During the *Poetry on the Move* festival, **Jen Webb** and **Monica Carroll** launched their collection of edited, annotated interviews with poets – a product of the ARC-funded project *Understanding Creative Excellence*. The volume, *Everyday Words & Creative Practice: Ten Australian Poets in Conversation* (Puncher & Wattman) featured ten of the foremost poets in Australia, providing insights into their approach to poetic practice and field of production.

### Savannah to Suburbia: South Sudanese Australian Stories

**Jen Webb** was invited to launch a new book produced by previous CCCR member, Nawal El-Gack co-edited with anthropologist Mary Edmunds. *Savannah to Suburbia: South Sudanese Australian Stories* is the product of their research into the South Sudanese community in Australia, and their stories of pre-conflict, flight into refuge, and eventual resettlement. The launch was part of a Migrant and Refugee Settlement Services event chaired by Yvonne Berry, Deputy Chief Minister of the ACT.

## THANK YOU JEN WEBB

The CCCR celebrated **Distinguished Professor Jen Webb's** amazing work as head of the Centre since its inception. Jen's new position is Dean of Graduate Research.



Top left: Martin Dolan, Wayne Applebee. Top right: Fanke Peng, Hakim Abdul Rahim, Denise Thwaites. Bottom right: Alison Wain, Ursula Frederick, Caren Florance. Photos: Katie Hayne.

## CCCR SEMINARS

We held 16 seminars throughout the year which were delivered by UC staff and adjuncts as well as national and international visitors. International speakers included Lauren England (Kings College London, UK), Marianne Boruch (Purdue University, USA) and Young Jun Choi (Cheong Ju University, South Korea).

A highlight was an energetic and inspiring seminar from Elaine Lomas (CSU) on the Revitalisation of Wiradjuri Language facilitated by PhD candidate **Kerriane Markulin**. As part of the presentation the audience was taught to sing 'Heads, shoulder knees and toes' in the Wiradjuri language which proved to be a challenge for many.

Date	Presenter	Title
13 March	Associate Professor Young Jun Choi ( <i>Cheong Ju University, South Korea</i> )	Experiencing Screen Healing through Natural Scenery
18 March	Associate Professor Paul Magee (UC)	Writing as Discovery: investigating a hidden component of scholarly method
25 March	Dr Caren Florance (UC & ANU)	We are Lost: redacting and reclaiming misogynistic language
1 April	Dr Jen Crawford (UC)	Preliminary Findings from the Story Ground Project
8 April	Professor Paul Hetherington (UC)	Surrealism, the 'Free-line' and Prose Poetry's Metonymic Intensity
15 April	Associate Professor Tahmina Rashid (UC)	Adult Literacy/Recurrent Education Programme in Timor-Leste
1 May	Professor Marianne Boruch ( <i>Purdue University, USA</i> )	News vs. Poems, Prose into Poetry
21 May	Lauren England ( <i>King's College London, UK</i> )	Crafting Professional Practice in UK Higher Education
30 August	Elaine Lomas (CSU)	Revitalisation of Wiradjuri Language
9 September	Angela Gardner ( <i>Lighttrap Press, Qld</i> )	The Sorry Tale of the Mignonette: finding the fiction in the fact while researching and writing a verse novel
9 October	Adjunct A/Prof Affrica Taylor (UC)	River Dialogues from an Eco-Feminist BITCHumen Salon Road Trip
30 October	Ian McHugh (UC)	Pernicious Tropes and How to Avoid Them: representing Indigenous characters as a non-indigenous writer
6 November	Dr Adam Fish (UNSW)	Crash Theory: drone entanglements with endangered species
27 November	Dr Steve Brown ( <i>USyd and UC</i> )	Australian Aboriginal Stone Artefacts: dynamism, new meanings, theory
4 December	Adjunct Professor Subhash Jaireth (UC)	Climate Crisis or Holocene-Anthropocene Thermal Event: how to tell the story of Earth's current global warming



Monica Andrew, UC Repair Cafe, 2019. Photo: Katie Hayne.

## HDR REPORT

2019 was characterised by new and ongoing research initiatives and collaborations for CCCR HDR (Higher Degree by Research) students. In May, **Tessa Bell** and **Jessica Western** travelled to New York to attend the Theoretical Archaeology Group 'Slow Archaeology' conference with **Tracy Ireland**. Tess presented 'Postcards from a Pointcloud: Stumbling around Digital Ruins', an examination of the reality of high-fidelity imaging methods, while Jess presented 'Out of Africa: the ruin of the Southern Cross Minor', an object biography case study from the aviation collections at the Queensland Museum. Tracy co-authored both papers.

Meanwhile, back at home, **Monica Andrew** continued to run the UC Repair Café on a weekly basis throughout the year. A number of students completed their degrees, including 2020 Donald Horne Fellow **Kirsten Krauth**, whose thesis/novel *Almost a Mirror* won the 2019 Parker Medal for Most Outstanding PhD Thesis, the first creative writing thesis ever to receive the award. In November, the Heritage of the Air project hosted its eponymic conference – which was also the 2019 ICOMOS Australia conference – featuring the research of five of the six HOTA HDR students, and running on the tireless work of a community of student volunteers.

In December, the Centre held its inaugural Research and Writing Boot Camp, organised by Tracy Ireland. The four-day event involved research seminars interspersed with shut up and write sessions, and was attended by staff, HDR students and affiliates. Two visiting HDR students attended as part of an exchange program, Liz Robson from Stirling University and Caitlin Allen from University of Sydney. Each gave research seminars of their own.

**Bethaney Turner**, **Tracy Ireland** and **Glen Fuller** also ran a 'What is new materialism?' workshop, which tied into the research of many attendees. The event was a



highly productive experience for all involved, and provided invaluable opportunities for students, staff and affiliates to share their research areas, goals and wisdom in a relaxed and collegial environment.

## HDR COMPLETIONS

**Margaret Ferguson**, *Treasured Threads: ecclesiastical textile collections as living heritage of the Catholic Church in Australia* (Tracy Ireland Primary Supervisor).

**Kirsten Krauth**, *Almost a Mirror*. Winner of Stephen Parker Medal for most outstanding doctoral thesis (Ross Gibson Primary Supervisor).

**Timothy Napper**, *The Dark Century: 1946 – 2046*. Noir, Cyberpunk, and Asian Modernity (Tony Eaton Primary Supervisor).

**Robert Verdon**, *The Dragon's Map: Guiding and Rousing the Poet* (Paul Hetherington Primary Supervisor).

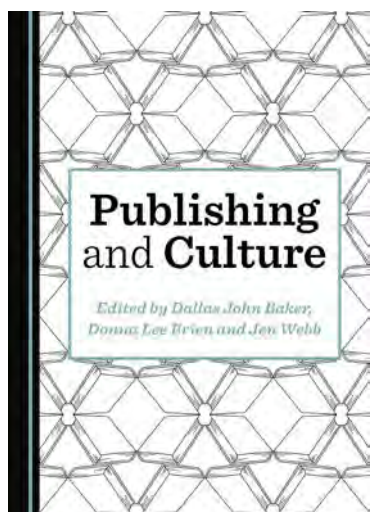
**Olga Walker**, *The Filing Cabinet and the Suitcase* (Jen Webb Primary Supervisor).



Above and top: Monica Andrew, *Repair Cafe* work, 2019. Photos: Monica Andrew.



## PEER-REVIEWED PUBLICATIONS



### BOOKS

Hjorth, L & HINTON, S 2019, *Understanding Social Media*: Second edition, London: SAGE Publications Ltd.

TURNER, B 2019, *Taste, Waste and the New Materiality of Food*, Oxon: Routledge.

WEBB, J, Brien, DL & Baker, D (eds) 2019, *Publishing and Culture*, Newcastle upon Tyne: Cambridge Scholars Publishing.

WEBB, J & Carroll, M (eds) 2019, *Everyday Words & Creative Practice: Ten Australian Poets in Conversation*. Glebe, NSW: Puncher and Wattman.

### BOOK CHAPTERS

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FLORANCE, C 2019 'An Instrument of Collaboration: Unfolding the legacy of the Graphic Investigations Workshop', in S Bodman (ed), *Artist Book Yearbook 2020–2021*. Bristol: UWE Centre for Fine Print Research,

GIBSON, R 2019, 'Churn: cinema made sometime last night', in F Collins, J Landman & S Bye (eds), *A Companion to Australian Cinema*, London: Wiley-Blackwell, 461-471.

IRELAND, T 2019, 'The archaeological archive: material traces and recovered histories', in P Ashton & A Trapeznick (eds), *What is Public History Globally*, London: Bloomsbury Academic, 1-12.

MULLINS, P 2019 'The biographer's tracks', in A Henderson (ed), *Federation's man of letters: Patrick McMahon Glynn*, Redland Bay: Connor Court, 93-101.

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SHERRATT, T 2019, 'Unremembering the forgotten', in M Gold & L Klein (eds), *Debates in the Digital Humanities 2019*, Minneapolis: University of Minnesota Press, 123-140. DOI 10.5749/9781452963785

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STRANGE, S 2019 'Marginal business: Surviving in Australian poetry publishing', in DJ Baker, DL Brien, & J Webb (eds), *Publishing & Culture*, Cambridge Scholars Press, Newcastle-Upon-Tyne, 359-374.

TAYLOR, A 2019 'Rabbiting: Grappling with the troubling legacies of invasion', in B D Hodgins (ed.) *Feminist post-qualitative research for 21st-century childhoods: Common worlds methods*, London: Bloomsbury, 111-120.

THWAITES, D 2019 'Escape Velocity: Between the possible and the actual', in *Shaun Gladwell: Pacific Undertow*, Melbourne: Museum of Contemporary Art, 144-147.

WEBB, J & MUNDEN, P 2019 'Publishing and its Discontents: Authors, Incomes and Alternative Models', in D Baker, D L Brien & J Webb (eds), *Publishing & Culture*, Newcastle upon Tyne: Cambridge Scholars Publishing, 242-259.

## JOURNAL ARTICLES

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Atherton, C & HETHERINGTON, P 2019, 'Fragments of the Place Itself: Boston neighbourhoods in prose poetry', *New Writing* 16:2, 158-169. DOI 10.1080/14790726.2018.1510015

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HETHERINGTON, P 2019 'Present Absences: The lyric poem's reconstruction of loss', *Axon: Creative Explorations* 4, <https://www.axonjournal.com.au/issue-c4/present-absences>, 1-6.

HETHERINGTON, P 2019 'Provisional Meanings: Belonging and Not-Belonging in the Poetry of Dennis Haskell', *Asiatic* 13:2, 58-69.

HETHERINGTON, P & Atherton, C 2019 'An Intertextual Poiesis: The luminous image and a "round loaf of Indian and Rye"', *New Writing: The International Journal for the Practice and Theory of Creative Writing* (UK) 17:3, 1-13. DOI 10.1080/14790726.2019.1625411

HETHERINGTON, P & Atherton, C 2019 'Language and Agency in 'Dwellings'', *Axon: Creative Explorations* 9:1, 1-7. <https://www.axonjournal.com.au/issue-no-1-may-2019/language-and-agency-%E2%80%98dwellings%E2%80%99>

HETHERINGTON, P & Atherton, C 2019 'Peripheral knowledge and feeling: The Perimeters poems', *TEXT: Journal of Writing and Writing Programs*, Special Issue 57 (Peripheral Visions), 1-16. <http://www.textjournal.com.au/speciss/issue57/Hetherington&Atherton.pdf>,

HETHERINGTON, P, G Moore, C Atherton, K Ellinghaus and J Spinks 2019 'Learning to Teach in the Field: Five professors tell how running an overseas study tour improved their classroom teaching', *Frontiers: The Interdisciplinary Journal of Study Abroad*, XXXI:1 pp.169-189.

JASPER, M 2019 'From composite building to partial figure: Variations in the teaching of Colin Rowe and Peter Eisenman: De la construction composite à la figure partielle: Variations dans l'enseignement de Colin Rowe et Peter Eisenman', *Les Cahiers de la Recherche Architecturale, Urbaine et Paysagere* 4, pp. 1-18. DOI 10.4000/craup.1713

JASPER, M 2019 'Teaching Resilience: Aspects of a university urban design curriculum for 21st century cities', *Architecture Media Politics Society* 13, pp. 187-197.

Khalid, S & RASHID, T 2019 'Inclusive community development—the One Village One Product Program in Pakistan', *Development Bulletin* 81, pp. 90-95.

Lutfi, L & RASHID, T 2019 'Tafsir and social political context in Indonesia: a case study on Ahmad Sanusi's interpretation as a medium of struggle in colonial era', *Journal of Education and Social Sciences* 13:1, pp. 1-8.

MAGEE, P 2019 'Where does poetry take place? On tensions in the concept of a national art', *Journal of International Comparative Literature* 2:1, pp. 75-93.

MAGEE, P, Isayev, E & Hussaini, A 2019 "'The Sky Is Hidden": On the Opening Up of Language and National Borders', *GeoHumanities* 5:1, pp. 295-311. DOI 10.1080/2373566x.2019.1586560

MULLINS, P and Ricketson, M 2019 'Response to Quarterly Essay 74: the Prosperity Gospel', in Crabb, A (ed) 'Men at work: Australia's parenthood trap', *Quarterly Essay* 75, Carlton: Black Inc, pp. 77-79.

RASHID, T 2019 '#MeToo: A mixed response from Pakistan: The good and the bad of a global movement', *Policy Forum*, online pp. 1-1. <https://www.policyforum.net/metoo-a-mixed-response-from-pakistan/>

RASHID, T 2019 'Crimes against women in Pakistan: An ongoing cultural shift', *Policy Forum*, (December 2019) pp. 1-3.

RASHID, T 2019 'Social Media, Religion and Religiosity in Pakistan in the Era of Disruption', *Hamdard Islamicus* XLII:1&2, pp. 33-56.



Alison Wain and Carolyn McLennan of UC with staff of the PNG National Museum and Art Gallery in Port Moresby during the ICOM-Australia Partnerships Program 2019 Conservation and Curatorial Workshop. Photo: Grace Vele.

Saeed, M. A, Abbasi, A & RASHID, T 2019 'Project Benefits Realization: Academics' Aspiration or Practitioners' Nightmare', *Project Governance and Controls Annual Review (PGCAR)* 2:1, pp. 1-12.

SHERRATT, T 2019 'Trove: connecting us to the past', *Teaching History* 53:2, pp. 1-5. DOI 10.5281/zenodo.3544673

TAYLOR, A 2019 'Countering the conceits of the Anthropocene: Scaling down and researching with minor players', *Discourse: Cultural Politics of Education*. 41:3 pp. 345-358. DOI: 10.1080/01596306.2019.1583822

TURNER, B 2019 'Playing with food waste: Experimenting with ethical entanglements in the Anthropocene', *Policy Futures in Education* 17:7, pp. 770-784. DOI 10.1177/1478210318776851

WEBB, J & Melrose, A 2019 'Troubled Waters: A Collaboration', *Axon: Creative Explorations* 4. <https://axonjournal.com.au/issue-c4/troubled-waters>.

WEBB, J 2019 'Embedded research(ers)', *NiTRO* 24, October 4. [https://nitro.edu.au/articles/2019/10/4/embedded-researchers?rq=embedded%20research\(ers\)](https://nitro.edu.au/articles/2019/10/4/embedded-researchers?rq=embedded%20research(ers))

Zhao, N & PENG, F 2019, '奢侈品品牌在跨文化传播中的视觉修辞: 以“中国新年”符号为例', *Youth Journalist* 14, 18-19.

## PEER-REVIEWED CONFERENCE PAPERS

GUDUR, R 2019 'A framework to understanding factors that influence designing for older people', International Association of Societies of Design Research Conference 2019: Design Revolutions, 1-15.

JASPER, M 2019 'Transformations: On Contingent Form in University Studio Teaching with Two Case Studies', in T Hoskyns (ed), 2019 XJTLU International Conference: Architecture Across Boundaries, 339-353. DOI 10.18502/kss.v3i27.5538

# choosing how to feel

An invitation to respond opens us up and we only have a few hours. We came in cold, wanting no expectations to pre-wrap our curiosity, and found ourselves staring at shrouded trees, wondering if they represented more than they were meant to. We worked our way, scribbling, through the unboxed/reboxed archive, mostly sticking together after Caren wandered off and had a small childhood-remembered panic attack from once losing parents temporarily in a strange overseas art museum. Each walled room held traces of trying to reach people, but *which* people? Our mutual love of text, and an awareness of the historical 'look of information' in contemporary art kept us coming back to the chaotic warmth and continual growth of Landy's Post-it notes: democratic notes to self and to others breaking up into shards of words through the insect-like clusters. The other walls we were attracted to held hand-drawn lines of plans and ideas and sharp areas of bright colour. Sometimes we were transfixed by sound and music. We liked lists that told us what to do, even though the moment to do it had passed. We asked ourselves: if we had a room, what would we do with it? Then we realised that we did have a room: we had a double spread of a room. We wanted to help people feel things about art, about making, about saving, about each other. The arts are precarious, never more so than now. All we can do is suggest instructions for a way forward, through egos and attitudes. Everything about that day seems easier with hindsight.

Shags & Caren Florance

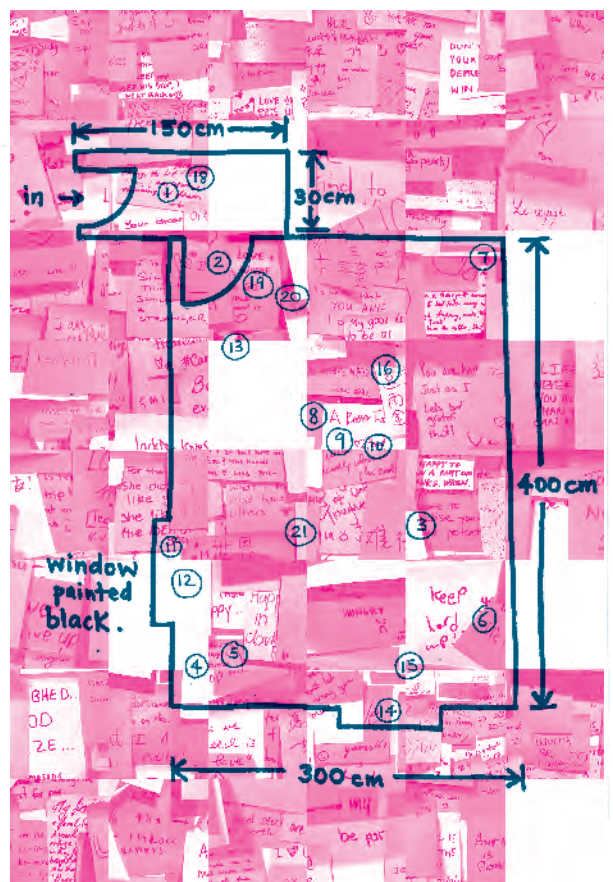
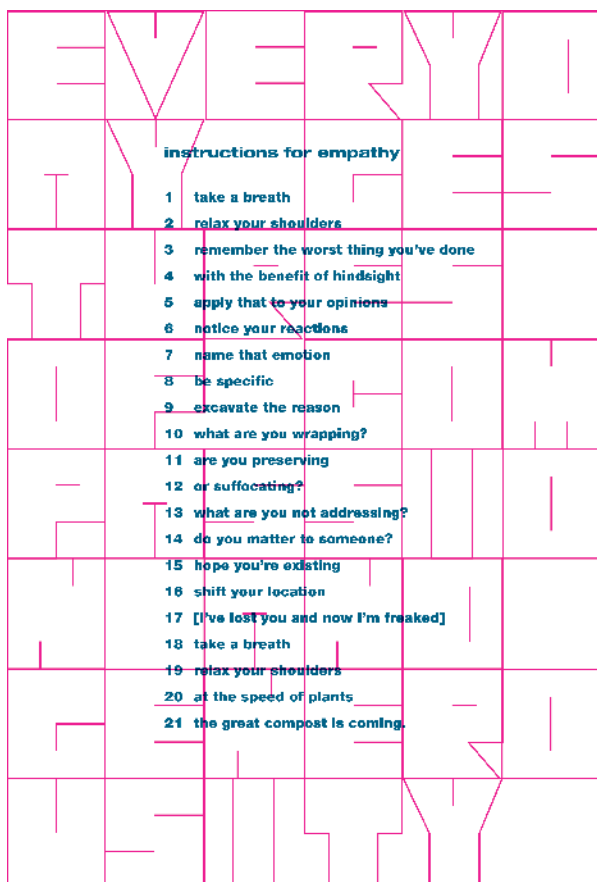


Shags is an artist who's a fan of making using postcards and making maps.

Caren is one of those people who knows something is for sharing rather than holding her own.

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## NON-TRADITIONAL RESEARCH OUTPUTS

### REPORTS

IRELAND, T, Mackay, R., Brown, S. & Urwin, N., Jul 2019, *The Old Great North Road: Conservation Management Plan* 231 pp. NSW National Parks and Wildlife Service.

WILSON, C 2019 *Creative Responses to Sustainability: Green Guide Spain*, Singapore: Asia-Europe Foundation.

### MAJOR CREATIVE WRITTEN WORKS

Atherton, C, P Hetherington, P Munden, J Webb and J Williams 2019 *The Six Senses*, Canberra: Recent Work Press.

BULLOCK, O 2019 *Summer Haiku*, Canberra, Recent Work Press.

FLORANCE, C 2019 *Lost in Case*, Melbourne: Cordite Books.

FLORANCE, C 2019 *L O O P*, Canberra: Ampersand Duck.

GIBSON, R 2019 *RedACT*, Perth, UWAP poetry.

GIBSON, R 2019 'Andrew Hazewinkel' (commissioned catalogue essay), *THE NATIONAL exhibition*, Sydney: Art Gallery of New South Wales, pp 1-2.

GIBSON, R and Bird, K 2019 'Of Time and the City' (commissioned feature essay), *Garland – Japan and the Craft Experience*, 13, Australia: World Crafts Council – Australia and Asia Pacific.

HETHERINGTON, P 2019 *Palace of Memory: An Elegy*, Canberra: Recent Work Press.

MUNDEN, P and S STRANGE (eds) 2019 *Giant Steps: Fifty poets reflect on the fiftieth anniversary of the Apollo 11 moon landing and beyond*, Canberra: Recent Work Press.

### MINOR CREATIVE WRITTEN WORKS

BULLOCK, O 2019 'not knowing' (poem) *Poetry New Zealand Yearbook* 2019, 91.

BULLOCK, O 2019 'reversed' (poem), *foam:e* 16. <https://foame.org/home/article/reversed/>

BULLOCK, O 2019 'flight' and 'sitting' (poems), *Meniscus*, 7:1, pp. 49-51.

BULLOCK, O 2019 'Gingko in May' (poem), *Kokako* 30, 30.

BULLOCK, O 2019 'In another galaxy near you: Review of Michele Leggott's Vanishing Points', *TEXT: A Journal of Writing and Writing Courses* 23:1. [http://www.textjournal.com.au/april19/bullock\\_rev.htm](http://www.textjournal.com.au/april19/bullock_rev.htm)

BULLOCK, O 2019 'untitled tanka sequence', *Skylark* 7:1.

BULLOCK, O 2019 'Chest' (poem) in A Caldwell & O Hardwick (eds) *Valley Press Prose Poetry Anthology*, Scarborough: Valley Press, 62.

BULLOCK, O 2019 'toyscape' and 'seven moon haiku' (poems), in P MUNDEN and S STRANGE (eds), *Giant Steps: Fifty poets reflect on the fiftieth anniversary of the Apollo 11 moon landing and beyond*, Canberra, Recent Work Press, pp. 86-87.

BULLOCK, O 2019 'Ancient and modern', 'driving' and 'A tribute to neo-Liberalism' (poems), *Otoliths* 54. <https://the-otolith.blogspot.com/2019/05/owen-bullock.html>

Gibson's intelligence is luminous, playful, incisive. These redacted, remixed poems skip between centuries with breathtaking casualness. They take words, cultures and poets, turning them on their heads. They expose the beauty and cruelty of ordinary things, the effortless grace of the extraordinary.

**Sophie Cunningham**

Remixing or riffing on the work of others, the poems in *ReDACT* have a powerful necessity all of their own. With their line-by-line vividness, their rhythmic drive, and their startling constellations of images, they open a world where Sir Walter Raleigh, Miyazawa Kenji, Emily Dickinson and William Dawes, to mention just a few, speak to us and amongst themselves as they have never spoken before.

Ross Gibson is composer, producer and turntablist, and this is an exhilarating set.

**Chris Andrews**

Gibson reshapes, rewrites and reimagines his source texts in ways that make language seem new, live and sensuous. And though these poems all begin in the act of reading other writing, their dives into language always also lead up and out into real places, full of light, grit and weather, and haunted by real histories.

**Justin Paton**

Ross Gibson  
*ReDACT*

## Ross Gibson *ReDACT*



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BULLOCK, O 2019 'almost shed' (poem), *Kokako* 31, p.36.

BULLOCK, O 2019 'the last' and 'the package' (poems), *Other Terrain* p. 8.

BULLOCK, O 2019 'Brigadoon' and 'Animate and full of spirits' (prose poems), *Backstory* p. 8.

BULLOCK, O 2019 39 haiku and tanka in the journals, *Wales Haiku Journal*, *Echidna Tracks: Australian Haiku*, *Presence*, *Cattails*, *World Haiku Review*, *Eucalypt*, *Seashores*, *Frogpond*; and in the anthologies, *Fuga No Makoto: Ten years of the World Haiku Review*, *A hole in the Sky: The Red Moon Anthology of English-Language haiku 2018*; *Number eight wire: Fourth New Zealand haiku anthology*.

BULLOCK, O 2019 18 blogposts, *Poetry in Process*, 28 February – 1 November. <https://poetry-in-process.com/>

CRAWFORD, J 2019 'Pretty Wild Now' (English translation of Japanese poem by Arai Takako), Tokyo, Japan: Gendai Shi Techo, 2 p.

CRAWFORD, J, Arai, T and Kikuchi, R, 2019 'Membrane; Caterpillar: Two poems by Arai Takako translated from Japanese' (English translation of Japanese poems), Notre Dame IN: Action Books.

CRAWFORD, J 2019 'Stone river' (poem), *Stand Magazine* 17, Leeds, UK: Stand Magazine Ltd.

CRAWFORD, J 2019 'sweet new-season duds', *Cordite Poetry Review* 93, Sydney: Cordite Poetry Review, 1 p.

FLORANCE, C and Shags, S 2019 'Choosing how to feel' (risograph-printed newspaper tabloid), *EXTRA! EXTRA!* (Limited) Edition 5/5, Sydney: Art Gallery of NSW. Centrefold, 4p.

FLORANCE, C and Haalebos, S 2019 'Choosing how to feel' (offset printed newspaper tabloid), in *EXTRA! EXTRA!* Omnibus Edition, Sydney: Art Gallery of NSW. pp. 44-45. <https://www.artgallery.nsw.gov.au/calendar/extra-extra/>

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Denise Thwaites, Blocumenta, work by terra0 (Berlin), 2019

GIBSON, R and Keys, N 2019 The Cone of Silence: A Conversation, *Sydney Review of Books* May 2019, <https://sydneyreviewofbooks.com/interview/ross-gibson-nick-keys/>

HETHERINGTON, P and Atherton, C 2019 'Dwellings' (short fiction), *Axon: Creative Explorations* 9, <https://www.axonjournal.com.au/issue-no-1-may-2019/dwellings>

HETHERINGTON, P 2019 'New Ways' (prose poem), *Australian Poetry Anthology* 7 ed. Melbourne: Australian Poetry Anthology, 1 p.

HETHERINGTON, P and Atherton, C 2019 'Relics of the Carnival, Fragments of War' (poetry), *Axon: Creative Explorations*, 4 ed. 15 p. <https://www.axonjournal.com.au/issue-c4/relics-carnival-fragments-war>.

HETHERINGTON, P 2019 'Cartography' and 'Catechism' (2 Prose poems), *Verity La Journal*, 13 September, <https://verityla.com/2019/09/13/cartography-paul-hetherington/>

HETHERINGTON, P, STRANGE, S, Houwen, A and Tanaka, Y 2019 '5 Translated Yosuke Tanaka Poems' (poems), *Cordite Poetry Review*, Australia: Cordite Poetry Review, 5 p.

HETHERINGTON, P 2019 'Great Wave' (poem), *Stand Magazine*, Leeds, UK: Stand Magazine Ltd, 1 p.

HETHERINGTON, P 2019 'This Delicious Failure of Common Names' (10 prose poems), *Eureka Street*, 29:4, 9 December 2019, <https://www.eurekastreet.com.au/article/this-delicious-failure-of-common-names>, 5 p.

HETHERINGTON, P 2019 'Translating the House' (poetry sequence), *Soft Serve: Newcastle Poetry Prize Anthology 2019*, Newcastle, NSW: Hunter Writers Centre Inc and the University of Newcastle, 3 p.

HETHERINGTON, P 2019 'Moon Landing' and 'Meadows' (2 Prose poems), in P MUNDEN and S STRANGE (eds), *Giant Steps: Fifty poets reflect on the Apollo 11 moon landing and beyond*, Canberra: Recent Work Press. prose poems. 7 p.

HETHERINGTON, P 2019 'ウエディングドレス' (Japanese translation of prose poem 'Wedding Dress'), Gendaishi-techo, Japan: Gendaishi-techo. 3 p.



Hetherington, P 2019 Smell (21 prose poems), in C Atherton, P HETHERINGTON, P MUNDEN, J WEBB and J WILLIAMS, *The Six Senses*, Canberra: Authorised Theft/Recent Work Press, pp. 27-50

MAGEE, P 2019 'Jardin by Marina Tsvetayeva' (poem translation), *Mascara Literary Review* 23, Sydney: Mascara Literary Review. 1 p.

MAGEE, P 2019 "'Night, a Street Lamp and a Chemist's" by Alexander Alexandrovich Blok' (poem translation), *Mascara Literary Review* 23, Sydney: Mascara Literary Review, 1 p.

MAGEE P, 2019 'Crucifixes, one two three' (poem), *Australian Poetry Journal*, 2.

MAGEE P, 2019 'Out of Hospital' (poem), *Rabbit: A Journal for Nonfiction Poetry* 29, Melbourne, pp. 46-47.

STRANGE, S 2019 'Dear Canoe', in Dear Canoe (chapbook), *The Slow Canoe Press*, Melbourne, pp. 15. [www.slowcanoepress.com](http://www.slowcanoepress.com).

STRANGE, S 2019 'Communion Elements' and 'Conspiracy Theory' (poems), in P MUNDEN and S STRANGE (eds), *Giant Steps: Fifty poets reflect on the fiftieth anniversary of the Apollo 11 moon landing and beyond*, Canberra: Recent Work Press, pp. 82-83.

WEBB, J 2019 'Eagle at Tranquillity' and 'On the darker side' (poems), in P Munden and S Strange (eds), *Giant Steps: Fifty poets reflect on the fiftieth anniversary of the Apollo 11 moon landing and beyond*, Canberra: Recent Work Press, 100-101.

WEBB, J 2019 'Three prose poems: Working it out; What we learned from history; The first time we tried something new' (prose poems), *Verity La*, 5 February. <https://verityla.com/2019/02/05/working-it-out-jen-webb/>

WILSON, C 2019 'Leave your shoes here' (videopoem), *Verity La*, 29 March. <https://verityla.com/2019/03/29/leave-you-shoes-here-claire-rosslyn-wilson/>

## SOFTWARE

ENNIS BUTLER, B. and Whitelaw, M, 2019 'Passenger Cards. A visualisation of passenger card arrival information from the National Archives of Australia' (software). Canberra: Heritage of the Air.

HOLMAN, B and SHERRATT, T 2019 'Heritage of the Air/hota-time' (software). Switzerland: Zenodo – CERN (European Organisation for Nuclear Research).

SHERRATT, T 2019 'GLAM Workbench: Website' (Web publication/site). <https://glam-workbench.github.io/>

SHERRATT, T 2019 'wragge/aliens-in-texts' (software). Switzerland: Zenodo – CERN (European Organisation for Nuclear Research).

## EXHIBITIONS AND PERFORMANCES

ANDREW, M 2019 'Plastic Ocean' (textile) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November

BELL, T, and IRELAND, T 2019 'Greetings from the pointcloud' (video) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November

CURHAM, L and Loo, L 2019 *The Stand-in Project* (joint-exhibition) PhotoAccess, Canberra, ACT, 13 June – 13 July

- CURHAM, L 2019 'When words fail me' (installation) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November
- HAYNE, K and Frederick, U K 2019 'Where are we going?' (photography) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November
- HAYNE, K 2019 'Remembering Northbourne Flats' (digital video) *2019 ANU SOA&D Drawing Prize* (finalist), ANU SOA&D Gallery, Canberra, ACT, 4 September – 4 October
- FIRTH, D 2019 'A city like no other' (textile) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November
- FIRTH, D 2019 'Botanicus' (textile) *Quilts in Public Places*, Whitehorse Artspace Gallery, Melbourne, VIC, 14 November – 21 December
- FIRTH, D 2019 'Stony Desert #6' (textile) *Traces IV*, Belconnen Arts Centre, ACT, 29 November – 9 February 2020
- FIRTH, D 2019 'The Kiss' (textile) *Interpretations 2019: Rhapsody*, Visions Art Museum, San Diego, CA, USA, 19 October 2019-5 January 2020
- FIRTH, D 2019 'Bogong' (textile) *3D Expression*, Gerald R Ford Presidential Museum, Grand Rapids, MI, USA, 23 September – 3 November
- FIRTH, D 2019 'Reflections' (textile) *Visionaries*, Craft ACT Design Gallery, Canberra, ACT, 12 September – 26 October
- FIRTH, D 2019 'From the Sea' and 'Secret River' (textile) *Art Quilt Australia*, National Wool Museum, Geelong, VIC, 5 September – 15 December
- FIRTH, D 2019 'Seaweed' (textile) *Dare to Differ*, Gallery M, Marion SA, 5 – 29 September
- FIRTH, D 2019 'The Kiss' (textile) *Art Quilts in Focus*, Gallery 76, Concord NSW, 3 – 29 August
- FIRTH, D 2019 'Three Stones' (textile) *One Step Further*, Bundoora Homestead Arts Centre, VIC, 13 July – 1 September
- FIRTH, D 2019 'Flora' (textile) *Layered and Stitched: Fifty Years of Innovation*, Brigham City Museum of Art & History, Brigham City, Utah, USA, 22 June – 31 August
- FIRTH, D 2019 'Twisted' (textile) *Connections*, Tuggeranong Arts Centre, Canberra, ACT, 3 May – 1 June
- FIRTH, D 2019 'Ebb and Flow' (textile) *H2O!* San Jose Museum of Quilts and Textiles, San Jose, CA, USA, 20 April – 14 July
- FIRTH, D 2019 'Seaweed' (textile) *Golden Textures*, Central Goldfields Art Gallery, Maryborough, VIC, 23 February – 31 March
- FIRTH, D 2019 'Kamberra #3' and 'Red Spiral' (textile) *Australia Wide Six*, Q Gallery, Queanbeyan NSW, 11 February – 9 March
- FLORANCE, C, 2019 'Bad key' (interactive) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November
- FLORANCE, C 2019 *Line work* (solo exhibition) Tuggeranong Arts Centre, Canberra, ACT, 4 – 27 July
- Peng, F, Gudur, R, Flynn, D, Hills, D, and Liu, J 2019 'Inspired by Singapore: Co-Design for Healthy Ageing: A cross-cultural and cross-generational project' (workshops), Nanyang Polytechnic Library, Singapore, 21 June – 5 July.



THWAITES, D et. al., 2019 'Blocumenta - remnants' (installation) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November.

THWAITES, D, and Pailthorpe, B, 2019, 'JUST DAO IT: Art: Value: Economy' (performance lecture), Sydney Contemporary Art Fair, Carriageworks, Sydney, NSW, 10 January.

THWAITES, D, Terado, T, Pailthorpe, B, Herrington, J, Barclay, E, CURHAM, L, Allan, S, Lambert, N, Madeleine, A, and Savage, D 2019, 'Foraged Stories: Planting the Seeds of a Story Economy in Haig Park' (curated workshop series and iOS app), Haig Park Experiments, Canberra: City Renewal Authority, 6 November – 23 December.

WEBB, J and White, J 2019, 'past-topia' (poetry and sculptural installation), *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November.

WEBB, J, HETHERINGTON, P & MUNDEN, P 2019, 'anatopia' (poetry and sculptural installation), *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November.

), *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November.

WEBB J 2019, 'The Fabric of Light' (catalogue essay), *The Fabric of Light*, New Zealand: Waiheke Art Gallery, 25 October – 17 November.

WILLIAMS, J 2019 (curator) *[dash]topia*, Canberra: ANCA Gallery group exhibition, 30 October – 17 November

WILLIAMS, J 2019 'Doing my bit is killing me man' (textile) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November.

WILSON, C 2019 'Residence' (video) *[dash]topia*, ANCA Gallery group exhibition, Canberra, ACT, 30 October – 17 November.

## REVIEWS, EDITORIAL AND OTHER CHAPTER CONTRIBUTIONS

GIBSON, R 2019 'Breaking through the Lines: Crow College by Emma Lew', 5 Aug 2019, *Sydney Review of Books*, August, pp.1–9.

IRELAND, T Clarke, A and HAWCROFT, R 2019 'Editorial :Current research in heritage and conservation studies from Australia and New Zealand', *Historic Environment* 31 (1):2-5.

WEBB, J 2019 Review, 'Voyages and voyaging: Katharine Coles' Look Both Ways', *TEXT* 23:2.

WEBB, J 2019 Review, 'Political poetics: Two new poetry collections (Blakwork by Alison Whittaker; Walking with Camels, Leni Shilton)', *Australian Book Review* (April), 51-52

WEBB, J 2019 'With wit and tenderness, Miles Franklin winner Melissa Lucashenko writes back to the "whiteman's world"' 30 July. <https://theconversation.com/with-wit-and-tenderness-miles-franklin-winner-melissa-lucashenko-writes-back-to-the-whitemans-world-121176>

WEBB, J 2019 'Grief, racism and uncertain futures: your guide to the 2019 Miles Franklin awards', *The Conversation* 30 July. <https://theconversation.com/grief-racism-and-uncertain-futures-your-guide-to-the-2019-miles-franklin-shortlist-120978>

## INVITED LECTURES, CONFERENCE PAPERS AND WORKSHOPS

### Monica Andrew

Workshop coordinator, Repair Café, University of Canberra, every Wednesday during Semester 2.

Conference paper, 'Mending in the age of fast fashion', Australia and New Zealand Communication Association (ANZCA) 2019, Canberra, 3 – 5 July.

### Owen Bullock

Panel chair, 'Mornings at the NPG', *Poetry on the Move*, Canberra, 20 October.

Panel chair, 'Poetry and process', *Poetry on the Move*, Canberra, 18 October.

Guest poet, Poetry at the House, Canberra, 8 October.

Workshop, 'Voice in poetry', ACT Writers' Centre, Gungahlin Library, 10 July.

Workshop, 'Let objects show', National Museum, Canberra, 5 May.

Guest poet, 'Poetry potpourri', National Folk Festival, Canberra, 21 April.

Guest poet, That Poetry Thing at Smiths, Canberra, 25 March.

### Louise Curham

Invited speaker, with B Pailthorpe, 'Creative Knowledge Management', TEDx Canberra Adventure: Festival of Creativity – an exploration of creativity in business with workshops and talks (invited speaker), Price Waterhouse Coopers, Canberra, 8 – 11 April.

Invited speaker, 'Having Opinions in Digital Preservation, Australasia Preserves' [GLAM digital preservation community-of-practice] talks series, online.

Invited speaker, 'The Wisdom Travels with the Object', *Archives in the Digital Age* symposium for the launch of the Kaldor Digital Archives, Art Gallery of NSW.

## Dianne Firth

Invited speaker, *Art Quilts in Australia at Collectors and Collections Symposium*, National Wool Museum, Geelong 7 September.

Invited speaker, *Robin Boyd in Canberra 1952-1972*, for National Trust (ACT), Hotel Kurrajong 15 July.

Radio interview, Lake Burley Griffin on ABC Breakfast with James Ryder, ABC Studios Dickson 16 October.

Radio interview, Lake Canberra Trees on ABC Canberra Evening News by Isaac Nowroozi 24 February.

Invited speaker, *Tree Management on National Land*, National Arboretum 30 July.

Invited speaker, *UNESCO City of Design Forum*, Midnight Hotel 18 November.

## Ross Gibson

NTRO presentation, FAD Research Festival, University of Canberra, November

## Geoff Grey

Panelist, Meeting Place: Leadership, Identity and Pride, Arts Access Conference, Canberra, 1 – 3 December.

## Paul Hetherington

Conference paper, 'The Poetics of Poetry Translation: Internationalising Contemporary Japanese Poetry', *18th Biennial Symposium on Literature and Culture in the Asia-Pacific Region, Literary and Cultural Disruptions in the Fourth Industrial Revolution: Cosmopolitanism, Nationalism and Internationalism*, 29 November.

Conference paper, 'How We Work: Nearly Invisible Creative Work', *24th Australasian Association of Writing Programs Annual Conference, Writing Through...*, University of Technology, Sydney, 26 November.

Conference paper, 'Get Over Yourself: Thinking Cooperatively, Criticism and Another's Insights', *24th Australasian Association of Writing Programs Annual Conference, Writing Through...*, University of Technology, Sydney, 27 November.

Keynote address (with Associate Professor Cassandra Atherton), 'Breaking Boundaries and Crossing Lines: English-Language Prose Poetry Today', *Prose Poetry Symposium*, Leeds Trinity University, UK, 13 July.

Conference paper, 'Insiders on an "Outsider" Artform', *Prose Poetry Symposium*, Leeds Trinity University, UK, 13 July.

Poetry reading, *Pop-up Poetry and Prose Café*, The Railway Inn, 3 St Paul's Hill, Winchester, 11 July.

Conference paper (with Associate Professor Cassandra Atherton), 'Double Vision: Ekphrasis as a Way of Looking Twice', *Art and Soul Symposium*, 11 July 2019, the Ghurka Museum, Winchester University, UK (jointly organised by Winchester University and IPSI, University of Canberra).

Conference paper, 'Tell all the truth but tell it slant', *Our Poetry and Our Needs Symposium*, UK, 9 July (jointly organised by University of Reading and IPSI, University of Canberra).

Poetry reading, *Our Poetry and Our Needs Symposium*, University of Reading, UK, 9 July 2019 (jointly organised by University of Reading and IPSI, University of Canberra).

Poetry reading, 'A Little Night Music' session at the *22nd annual Great Writing Conference*, Imperial College, London, 6 July 2019 (co-organised by IPSI, University of Canberra and the Great Writing conference)

Conference paper, 'Making Poetry: Intertextuality, the Image and a Round Loaf of Indian and Rye', *22nd annual Great Writing Conference*, Imperial College, London, 6 July.

Seminar presentation, 'Surrealism, the "free-line" and Prose Poetry's Metonymic Intensity', CCCR seminar, University of Canberra, 8 April 2019.

### Tracy Ireland

Funded Invitation, Research Seminar, 'Heritage of the Air: Modernities/Mobilities/Materialities', Department of Archaeology, Flinders University, Adelaide, 31 October 2019.

### Michael Jasper

Conference paper, 'Transformation: On Contingent Form in University Studio Teaching with Two Case Studies'. *Architecture Across Boundaries International Conference*, Xi'an Jiaotong, Liverpool University, Suzhou, China, 19 – 21 June.

### Paul Magee

Seminar presentation, 'Writing as Discovery: Investigating a Hidden Component of Scholarly Method', CCCR Seminar, University of Canberra, 19 March.

Seminar presentation, 'Writing is Speaking', *School of Languages, Literature and Linguistics (SLLL) Seminar*, ANU, 28 March.

Reading and discussion, 'Finnegans Wake', with Russell Smith, Drill Hall Friends' Night, Drill Hall Art Gallery, ANU, 25 October.

Seminar, 'Writing is Speaking: On the "Oral-Dictated Text', *Homer and the Epic Tradition: Seminar X*, ANU, 2 December.

Conference paper, 'The Immediate Reception of Finnegans Wake', Australasian Universities Language and Literature Association (AULLA) Conference, University of Wollongong, 9 December.

### Patrick Mullins

Invited speaker, 'Writing political biography: why, why, and what do we get?' Vernon Group, Union, University & Schools Club, Sydney, 16 October.

Invited speaker, 'Reflections on Tiberius with a Telephone', National Centre of Biography, ANU, Canberra, 26 September.

Invited speaker, 'What I wish I knew about publishing', *Hardcopy*, National Library of Australia, 13 September.

Invited speaker, 'Creativity and storytelling', *Canberra Writers Festival*, National Museum of Australia, 25 August.



Jen Webb, Paul Hetherington and Paul Munden, *anatopia* (poetry and sculptural installation), 2019. [dash]topia exhibition, ANCA Gallery, Canberra. Photo: Jen Webb.

Invited speaker, 'Bubble and squeak', *Canberra Writers Festival*, Museum of Australian Democracy, Canberra, 24 August.

Invited speaker, 'Writing biography in the 21st century — the life of William McMahon and others', Sydney Institute, Sydney, 26 June.

Invited speaker, 'A life in stories: William McMahon and the truth of biography', Melbourne Club, Melbourne, 8 March.

Invited speaker, 'William McMahon: his life and his stories', Commonwealth Club, Canberra, 27 February.

## Paul Munden

Conference paper, 'Bohemian Rhapsody', *Art and Soul*, University of Winchester, 11 July.

## Denise Thwaites

Invited speaker, 'The Laugh of Medusa: Affective DAO Economies', *MoneyLab #7 Outside of Finance*, presented by Institute of Network Cultures, Tolhuistuin, Amsterdam, 14-15 November.

Invited speaker, with B Pailthorpe, 'Plastic Data', TEDx Canberra Adventure: Festival of Creativity—an exploration of creativity in business with workshops and talks (invited speaker), Price Waterhouse Coopers, Canberra, 8–11 April.

Invited speaker, with C, Page-Jeffrey, 'InstaPanic at the NGA', Art IRL, National Gallery of Australia, 7 December.

Invited speaker, with B Pailthorpe, 'Just DAO it', *Sydney Contemporary Art Fair*, 13 September.

Invited speaker, with J Simbourras, 'Interface', *Year of the DAOs*, Osaka Blockchain Week, 6 October.

Online paper, 'A DAO of One's Own: Feminist Strategies for P2P Organisations', *P2P Models*, published 11 Feb. <https://p2pmodels.eu/feminist-strategies-for-p2p-organisations/>

### Alison Wain

Panel chair, 'Presentation and interpretation, case studies', Big Stuff conference, Katowice, Poland, 11 – 13 September.

Conference paper, 'Combining insights from the conservation of large technology and kinetic art', Big Stuff conference, Katowice, Poland, 11 – 13 September.

Panelist, 'Conservation skills summit', Australian Institute for the Conservation of Cultural Material (AICCM) conference, 13 – 15 November.

### Jen Webb

Workshop coordinator, *Between the Lines project* (funded by The Australia Council for the Arts in association with the ACT Writers Centre), working with participants to consider and unpack poets in the anthology *A Book of Luminous Things: An International Anthology of Poetry* (ed Milosz Czeslaw, 1998), every two months throughout the year.

Radio Interview, On Melissa Lucashenko's Miles Franklin award winning novel *Too Much Lip* and the status of Australian fiction, Radio 2SER Sydney, 1 August.

Conference paper, with E Ellison and C Batty, 'Second generations: the creative arts doctorate comes of age' [panel], Australasian Association of Writing Programs, University of Technology, Sydney, 25 – 27 November.

Conference paper, with C Atherton and P Hetherington, 'How We Work (Invisibly)' [panel], Australasian Association of Writing Programs, University of Technology, Sydney, 25 – 27 November.

Keynote workshop presentation, 'Homo Academicus revisited', Creative Practice Research, Melbourne, 11 November.

Invited presentation, poetry reading, Manning Clark House, Canberra, 15 October.

Invited presentation, 'The 21st Century Doctorate', Creativity in Higher Education symposium, Sydney, 30 September.

Keynote presentation, 'Creative education and collaboration', Educating for the future conference, Melbourne, 16 August.

Conference paper, 'Collaboration and conversation: Prose poem as renga', Prose Poetry symposium, Leeds, UK, 13 July.

Poetry reading, *Art and Soul*, Winchester UK, 11 July.

Conference paper, with Andrew Melrose, 'The storm we call progress', *Art and Soul*, Winchester, UK, 13 July.



Poetry reading, 'Our Poetry and Our Needs: A symposium', Museum of English Rural Life, Reading UK, 9 July.

Conference paper, 'The glut of sorrow', Poetry symposium, Oxford Brookes and Reading universities, 9 July.

Conference paper, 'Carts loaded with dust, or poetic habitation: Rethinking creative writing careers', Great Writing conference, Imperial College, London, 6 – 7 July.

Panelist, with D L Brien and S Strange, 'Trends in contemporary publishing: Authors, incomes and alternative models', Australia and New Zealand Communication Association (ANZCA) conference, Canberra, 3 – 5 July.

Workshop coordinator, 'Refreshing the curriculum', Creative Careers workshop, Australia and New Zealand Communication Association (ANZCA) conference, Canberra, 2 July.

## **EDITORIAL CONTRIBUTIONS, BOARDS & COMMITTEES, FELLOWSHIPS, PROFESSIONAL SERVICE**

### **Hakim Abdul Rahim**

Chair, UMAC Futures, International Committee for University Museums and Collections for the International Council of Museums (ICOM-UMAC)

Secretary, ACT Division, Australian Institute for the Conservation of Cultural Material (AICCM)

Board Member, The Australian National Museum of Education, University of Canberra

### **Owen Bullock**

International Editorial Board Member, *Axon: Creative Explorations*

### **Jen Crawford**

Advisory Board member, *Poetry New Zealand*

International poetry editor, *Axon: Creative Explorations*

Contributing editor, *Journal of Poetics Research*

### **Caren Florance**

Committee member, Print Council of Australia

Designer, CCCR publications (chapbooks, VC Poetry Prize anthology, Pragmatics of Art series)

### **Dianne Firth**

Deputy Chair, Historic Places advisory panel for the Cultural Facilities Corporation

Fellow, Australian Institute of Landscape Architects

### **Ross Gibson**

Project advisor (pro bono), Kaldor Public Arts Productions

Strategic advisor (bro bono), Art Gallery of NSW re. the development of their upcoming 300-million-dollar Sydney Modern Project

Senior advisor, Limestone Coast Land Arts, a partnership between Country Arts South Australia and the Mount Gambier City Council

Editorial Board Member, *Public History Review*

Editorial Board Member, *Cultural Studies Review*

Editorial Board Member, *Axon: Creative Explorations*

Editorial Board Member, *Photography and Culture*

Editorial Board Member, *Transformations*

Editorial Board Member, *SCAN: journal of media arts culture*

Editorial Board Member, *IM e-journal, E-Journal of the National Academy of Screen and Sound*

### **Katie Hayne**

Board Member, Belconnen Arts Centre

Project administration (UC), Haig Park Experiments

### **Paul Hetherington**

Head, International Poetry Studies Institute (IPSI);

Co-Founding Editor, *Axon: Creative Explorations*

Founding Editorial Committee Member, *Meniscus*

Member, Australasian Association of Writing Programs (AAWP) Publications Committee;

Member, Australasian Association of Writing Programs (AAWP) Advisory Committee.

### **Tracy Ireland**

Editor, *Historic Environment*

Editorial Board Member, *Australian Archaeology*

Editorial Board Member, *Australasian Historical Archaeology*

Member of International Scientific Committee for the 2020 ICOMOS International General Assembly, Sydney.

Member of International Scientific Committee, Association of Critical Heritage Studies 2020 London Conference.

Co-convenor (with Dr S Brown) Australia and New Zealand Chapter of the Association of Critical Heritage Studies

Deputy Chair, Board of Management, Australian National Museum of Education

International Expert Member, International Committee on Archaeological Heritage Management, International ICOMOS.

### **Michael Jasper**

Chair, Chapter Education Committee, Australian Institute of Architects, ACT Chapter



*Michael Jasper with Adrienne Erickson, inaugural Senior Fellow in Australian Design, August 2019 at the launch of the inaugural Swayn Senior Fellow in Australian Design, National Museum of Australia, July 2019, a partnership between the National Museum of Australia and the Foundation.*

Deputy Chair, Accreditation Management Committee, Architects Accreditation Council of Australia

Deputy Chair, National Education Committee, Australian Institute of Architects

Founding Director, Alastair Swayn Foundation.

Member, Academic Board, University of Canberra, Elected Member for Faculty of Arts and Design, 2019–2020.

Member, National Capital Design Review Panel, co-convened by Australian Government National Capital Authority and ACT Government

**Paul Magee**

Board Member, Canberra Contemporary Arts Space

**Paul Munden**

Editor, *Writing in Education*

Executive Editor, *Writing in Practice*

Associate Editor, *Axon: Creative Explorations*

Co-Editor, *Meniscus*

Editor, IPSI chapbook series

Poetry Editor, *Westerly Magazine*

### Shane Strange

Festival Director, *Poetry on the Move* festival

Executive member, Australasian Association of Writing Programs

Editorial Board Member, *Axon: Creative Explorations*

Publisher, Recent Work Press

### Alison Wain

Editorial Board Member, *Journal of the Institute of Conservation*

Editorial Board Member, Australian Institute for the Conservation of Cultural Material Bulletin

Committee Member, ICOMOS Australia National Scientific Committee on Industrial Heritage

Organising Committee Member, Big Stuff conference, Katowice, Poland

### Jen Webb

Fellow, Royal Society of Artists (UK)

Editorial Board Member, Professional and Higher Partnership in Creative Writing Studies (UK)

Executive Member and Treasurer, Australasian Association of Writing Programs Inc committee of management

Founding Board Member, and International Advisor, Creative Writing Studies Organization (USA)

Co-Editor, *Meniscus*.

Co-Editor, *Axon: Creative Explorations*.

Australasian Editor, *Arts and Humanities in Higher Education*.

Reader for Sage Publishing, and for a variety of scholarly journals.

Elected Professorial Member of Academic Board for 2019–2020; appointed Deputy Chair of Academic Board, and Chair of the Working Party into Academic Freedom.

Member of the University Research Committee, first as Academic Board Representative, and then as Dean of Graduate Research.

Participated in the FAD Mentoring program, as mentor to four Early Career Academics.

Chair, Advisory Committee, for the Haig Park Experiments project led by Cathy Hope.

Chair, Stipends Scholarships Committee, UC.

## Claire Rosslyn Wilson

Co-editor, *Coolabah* journal (the Australian and Transnational Studies Centre, University of Barcelona)

# GRANTS, AWARDS AND FELLOWSHIPS

## Jen Crawford

Story Ground: using oral and written story practices to engage Indigenous community members with university study. Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts (with Dr P Collis and Associate Professor J Williams) 2017–2019, \$179,870.

## Paul Collis

Story Ground: using oral and written story practices to engage Indigenous community members with university study. Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts (with Dr J Crawford and Associate Professor J Williams) 2017–2019, \$179,870.

## Ian Drayton

Co-investigator, Arts for Recovery, Resilience, Teamwork and Skills, 2019, \$315,500

## Tony Eaton

Co-investigator, Arts for Recovery, Resilience, Teamwork and Skills, 2019, \$315,500

## Ben Ennis Butler

Chief Investigator, Dickson Living Rooms, 2019–2020, with Dr M Maxwell, City Renewal Authority Dickson Activation Grant, \$10,000.

Chief Investigator, Heritage of the Air: How aviation transformed Australia, ARC Linkage Project 2018–2020, with Lead Chief Investigator Prof T Ireland (UC) et al, \$616,500.

## Dianne Firth

Award for Excellence by Visions Art Museum, San Diego, CA, USA (\$500).

## Ross Gibson

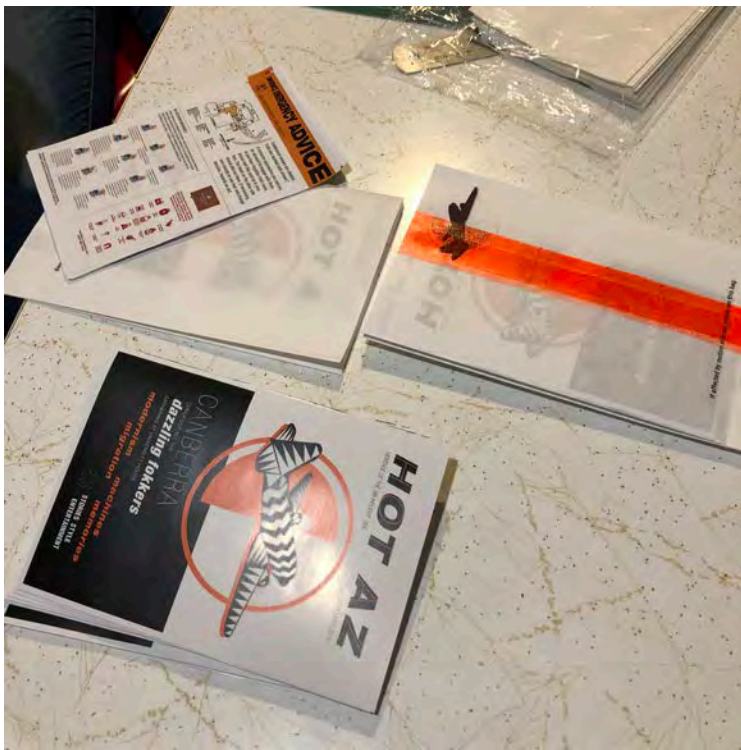
Chief Investigator, Heritage of the Air: How aviation transformed Australia, ARC Linkage Project 2018–2020, with Lead Chief Investigator Prof T Ireland (UC) et al, \$616,500.

Lead Chief Investigator, Utilitarian Filmmaking in Australia 1945–1980, ARC Discovery Project (DP160101536), 2016–2019, with Chief Investigators: Associate Professor M Broderick, Associate Professor D Williams and Prof J Masco, \$363,359.

## Paul Hetherington

Shortlisted for Newcastle Poetry Prize for the poem 'Translating the House'.





*Fred & Flo (UK Frederick & Caren Florance), HOT AZ zine package: 16pp zine, laminated emergency card, airplane sickbag. Limited edition produced as artists-in-residence for the HOTA Conference, 2019. Photo: Caren Florance. <https://heritageoftheair.org.au/blog/uncategorized/hotawas-hot-az/>*

## Cathy Hope

Project Lead and Chief Investigator, Haig Park Experiments (Haig Park Activation Manager), Funder: City Renewal Authority, ACT Government, Partners: Ainslie and Gorman Arts Centre, Dionysus Cultural Development, Tait Network, \$1,103,000.

Goulburn Play and Health Forum, Funder: Southern NSW Local Health District, NSW Health, \$20,000.

Facilitator, Community Engagement and Co-design Nature Play, Funder: Transport Canberra and City Services, ACT Government, \$15,688.

Strategic Consultant, 5 Whole of Suburb Play Reviews, Transport Canberra and City Services, ACT Government, \$13,176.

Evaluation, Social Art Park, artsACT, \$3,000.

## Paul Magee

Co-investigator, Arts for Recovery, Resilience, Teamwork and Skills, 2019, \$315,500.

## Tracy Ireland

Lead Chief Investigator, Heritage of the Air: How aviation transformed Australia, ARC Linkage Project LP160101232 (2018–2020). Partners: Airservices Australia, National Museum of Australia, SFO Museum and Civil Aviation Historical Society, \$616,500.

Chief Investigator, Revision of the Management Plan for the World Heritage listed Old Great North Road, NSW Department of Environment and National Parks and Wildlife Service, \$50,855.

## Michael Jasper

Visiting Scholar, American Academy in Rome, Rome.

Visiting Scholar, Canadian Centre for Architecture, Montréal.

### Tim Sherratt

Chief Investigator, Heritage of the Air: How aviation transformed Australia, ARC Linkage Project 2018–2020, with lead CI Prof Tracy Ireland (UC) et al, \$616,500.

### Denise Thwaites

Arts Activities (under \$5K) Grant, ArtsACT, \$4,895.

UC FAD Collaborative Research Grant, \$5,000.

ANU, Civil Engineering and Computer Science, event sponsorship, \$4,000.

DAOstack (in-kind technical infrastructure and support).

Artspace (\$1000 + in-kind venue, marketing and promotion).

Bitfwd (in-kind industry liaison).

SigmaPrime (in-kind event support).

SmartPress (in-kind technical infrastructure and support).

Co-investigator, Haig Park Experiments Activation Manager, Funder: City Renewal Authority, ACT Government, Partners: Ainslie and Gorman Arts Centre, Dionysus Cultural Development, Tait Network, \$1,103,000.

### Bethaney Turner

Chief Investigator, West Belconnen Community Garden and Transitions Project, with Hope, C, Partners: Belconnen Community Services, Canberra City Care, Canberra City Farm Committee, Alcohol and Drug Foundation, \$11,000. UC Funding: \$8,020.

Co-investigator, Haig Park Experiments, Funder: City Renewal Authority, ACT Government, Partners: Ainslie and Gorman Arts Centre, Dionysus Cultural Development, Tait Network, \$1,103,000.

### Jordan Williams

Chief Investigator, Arts for Recovery, Resilience, Teamwork and Skills, 2019–2021, Department of Defence, \$315,500.

Chief Investigator, Arts Deployed: ACT Veteran Community Arts Engagement 2019, ACT Government, with Amy Johnson and Yoonmo Sang, \$8,000.

Co-investigator, Story Ground: using oral and written story practices to engage Indigenous community members with university study, 2017–2019, Indigenous Language and Arts Program Grant, Commonwealth Department of Communications and Arts (with Paul Collis and Jen Crawford), \$179,870.

### Alison Wain

Chief Investigator, ARC Linkage Project Laser Cleaning Processes for Roads and Maritime Services Bridges (LP180100276), partners Australian National University, University of Canberra, University of Sydney, ANSTO and industry partner Roads and Maritime Services (now Transport for NSW), \$858,997.

Chief Investigator, Molonglo Radio Telescope: Heritage and Education partnership, NSW Office of Environment and Heritage grant, \$27,852.

Chief Investigator, Molonglo Radio Telescope Education Plan. NSW government through the Heritage Near Me program (2018-19), \$36,398.



Chief Investigator, Investigation into deterioration and storage of carpet samples in the Australian Parliament House Archive, Department of Parliamentary Services, \$6,000.

Chief Investigator, with Deborah Tout-Smith, Collaborative learning as a tool for cross-cultural capacity building in heritage, Australian High Commission, \$16,746.

## CCCR MEMBER STATISTICS

Academic staff: 24

HDR members: 26

Adjuncts and visiting fellows: 24

Professional staff: 2

**Total: 76**

## GENDER DIVERSITY

Female: 41

Male: 35

## CCCR MEMBERS

### ACADEMIC STAFF

Ben Ennis Butler

Greg Battye

Sally Brockwell

Jennifer Crawford

Paul Collis

Anthony Eaton

Ross Gibson

Raghavendra Gudur

Paul Hetherington

Sam Hinton

Cathy Hope

Tracy Ireland

Michael Jasper

Paul Magee

Fanke Peng

Tahmina Rashid

Tim Sherratt

Shane Strange

Denise Thwaites

Susan Thwaites

Bethaney Turner

Alison Wain

Jen Webb

Jordan Williams

## ADJUNCTS & VISITING FELLOWS

Paul Ashton	Rosemary Hollow
Tracy Benson	Brett Holman
Saskia Beudel	Subhash Jaireth
Michael Biggs	Rina Kikuchi
Owen Bullock	Karen Mow
Steve Burroughs	Patrick Mullins
Stephen Cassidy	Paul Munden
Brian Egloff	Satendra Nandan
Merrill Findlay	Suzanne North
Dianne Firth	Siew Imm Tann
Caren Florance	Affrica Taylor
Michael Grenfell	Giulio Zambon

## HIGHER DEGREE RESEARCH MEMBERS

Hakim Abdul Rahim	Elliot Hartman
Emma Allen	Rebecca Hawcroft
Monica Andrew	Christopher Holden
Wayne Applebee	Kirsten Krauth
Tessa Bell	Kerriane Markulin
Elizabeth Bellamy	Ian McHugh
Lauren Briggs	Tim Napper
Louise Curham	Fiona Shanahan
Martin Dolan	Wendy Sommerville
Tom Gibson	Shane Strange
Geoff Grey	Olga Walker
Donna Hanson	Jessica Western
Ashley Harrison	Claire Wilson

## PROFESSIONAL STAFF

Ian Drayton  
Katie Hayne

## ABBREVIATIONS

ARRTS	Arts for Recovery, Resilience, Teamwork and Skills
AAWP	Australasian Association of Writing Programs
ACUADS	Australian Council of University Art and Design Schools
AIATSIS	Australian Institute for Aboriginal and Torres Strait Islander Studies
ANCA	Australian Capital Artist's Association
ANU	Australian National University
ARC	Australian Research Council
AWP	Association of Writers and Writing Programs (USA)
CCCC	Centre for Creative & Cultural Research, University of Canberra
DVCR&I	Deputy Vice-Chancellor Research and Innovation
ECR	Early Career Researcher
ERA	Excellence in Research for Australia
IPSI	International Poetry Studies, University of Canberra
FAD	Faculty of Arts & Design, University of Canberra
HDR	Higher Degree Research
NAWE	National Association of Writers in Education
NLA	National Library of Australia
NTRO	Non-Traditional Research Output
RMIT	Royal Melbourne Institute of Technology
UC	University of Canberra
UC CIRI	University of Canberra Collaborative Indigenous Research Initiative
UQ	University of Queensland
USYD	University of Sydney
UTS	University of Technology Sydney
UWA	University of Western Australia
UWAP	University of Western Australia Publishing

